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T.M.

Number 211
June, 1983

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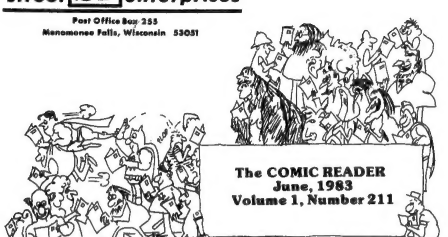

The COMIC READER
June, 1983
Volume 1, Number 211

OUR COVERS: Jim Engel and Joe Rubinstein provide us with a whimsical look at a wonderful newsstand. And the back cover has the return, after a five year retirement, of Donovan Flint and friends from **STAR HUNTERS.** The front cover characters are © 1983, Jim Engel; the back are © 1983, DC Comics, Inc.

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OUR NEW LOOK: Over the hiatus between this issue and last we've acquired a Compuwriter 1 typesetter, which we hope gives **TCR** a much cleaner, more-readable appearance. We're not married to this typeface, however; let us know if the new type is smaller than you like it, or if the leading (space between lines) should be increased—or if you'd rather we used a different face.

—Jerry Sinkovec, Mike Tiefenbacher

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#212, July — April 29th
#213, August — May 13th
#214, September — July 8th
(Chicago Convention issue)
#215, October — August 12th
(10 year anniversary special)
#216, November — September 9th

BACK ISSUES

Issues #101 (November, 1973) to date have been published by Street Enterprises. Up to issue #163 they were digest sized, with #164 the current comic book sized format was adapted.
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DC NEWS

Due to the annual increase in the price of paper, DC's newsstand comics will be going to 75 cents as of September 1st. With this increase in price will also be a change to Mando stock for most of the line, although at presstime, the plans were still so tentative that it was not known whether books such as **JONAH HEX**, **SGT. ROCK** or **THE BEST OF DC**, which do not do well in comic shops, would be included in the changeover. If they don't go to Mando, their price would either remain at 60 cents or be increased to 65 or 70 cents. This, however, is not the most drastic change of the month.

DC has decided that their future lies in the comic shop "non-returnable" market, and so, beginning next spring, they will implement a complicated plan which involves what DC spokesman Mike Flynn termed "hardcover" and "softcover" versions of popular books.

What will happen is that with the issues out next spring of **NEW TEEN TITANS**, **THE LEGION OF SUPER-HEROES** and another yet-to-be-determined title, each will have two issues appearing per month for one year. In the case of **NTT**, this will mean that a new book will appear in comic shops only beginning its numbering with #1 again, with continuity one full year ahead of the regular current book, which will remain in its current format. The new title will be a Baxter book at whatever price books of that format will be next spring. The regular book will continue normally for a year and then, with continuity pre-planned to fit, will become a reprint title, reprinting the stories which appeared the year before in the comic-shop title.

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The matter will be less complicated in **LEGION**; the newsstand version of the title will simply go reprint while the creative team applies itself to the new title, which will then be reprinted in the newsstand book a year from its inception.

Flynn likened the dual formats to hardcover and softcover versions of the same books. The idea would be to gradually convert more and more of the line to the identical format so that there would be a year's difference in the storyline in the comic-shop series and the regular comics on newsstands in drug stores, with two separate editions of everything. Creators would be paid for the original and the reprint versions as are creators in other book-publishing fields.

This drastic change in the set-up of the field will mean further distinction between fan-oriented projects and comics for general audiences; DC does not want to abandon the regular lines of distribution entirely, and may create "general-only" titles to make up for the difference.

Meanwhile, here in the present, DC's schedule has become very confused of late, with nearly every book in the line late or delayed for one reason or another. As I write this, we have no information on the books on sale in June aside from the long-range general information sent out to all news magazines and dealers, and we have no cover repros. We may or may not get much more but we've already delayed this issue over a week because of this, and we just wanted you to know why you'll be reading what you will (or won't) be reading in this issue.

Part of the confusion might stem from the full-scale change in editorial assignments made last month. DC now has at least nineteen different editors, which is a record; since last we spoke DC has added Allan Gold, Mark Evanier, and Cary Bates to the editorial staff. Here are the current assignments, subject to change, as usual:

Ross Andru: Jonah Hex; Warlord

Cary Bates: The Flash

Karen Berger: Amethyst, Princess of Gemworld; The Legion of Super-Heroes; New Talent Showcase

Murray Boltinoff: G.I. Combat

Ernie Colon: The Creeper (mini-series); Super Juniors

Gerry Conway: The Fury of Firestorm; Star Devils; new book

Nick Cuti: The Best of DC

Mark Evanier: Blackhawk

Dick Giordano: Nathaniel Dusk; Sword of the Atom (mini-series); Thriller

Allan Gold: The Blue Devil; Wonder Woman

Andy Helfer: Atari game comics

Joe Kubert: Arion, Lord of Atlantis; Sgt. Rock; new book

Dave Manak: special projects

Frank Miller: Ronin

Julius Schwartz: Action Comics; The Daring New Adventures of Supergirl; DC Comics Presents; The New Adventures of Superboy; Superman; Superman stories for German market

Roger Slifer: Magnum Opus reprints; World's Finest Comics

Roy Thomas: All-Star Squadron; Arak/Son of Thunder; Captain Carrot (mini-series); Infinity, Inc.

Len Wein: Batman; Batman and the Outsiders; Camelot 3000; Detective Comics; Green Lantern; Justice League

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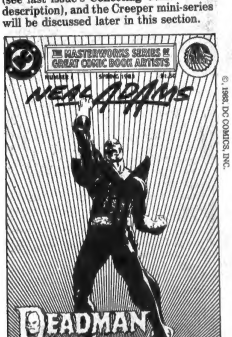
STAR RAIDERS artwork by Jose Luis Garcia-Lopez

of America; The New Teen Titans; The Saga of the Swamp Thing

Marv Wolfman: The Omega Men; Star Trek; The Vigilante

Of the preceding books, only **STAR DEVILS** (tentative title), **SUPER JUNIORS**, and **THE CREEPER** mini-series haven't been mentioned here. The Star Devils are a science-fiction-oriented space team; the Super Juniors are kid versions of the Justice League members (see last issue's **Collecting Comics** for a description), and the Creeper mini-series will be discussed later in this section.



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Part of the reason for the shifting around of all these titles is that Ernie Colon went freelance last month. He wished to spend more time drawing both **AMETHYST** and the daily **STAR TREK** strip for the Los Angeles Times Syndicate. He has also written a graphic novel which he will do for Dick Giordano.

Oh yes, **THRILLER** has not been heretofore described in **TCR**. According to DC's press release, the fan-market Baxter book by Robert Loren Fleming and Trevor Von Eeden will be out in August and will cost $1.25. It is said to contain "non-stop action at a pace approaching the speed of light." I'll

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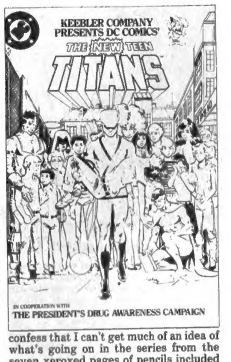

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confess that I can't get much of an idea of what's going on in the series from the seven xeroxed pages of pencils included with the release or from Mike Flynn, who remains close-mouthed about it, other than that it features a couple of twin brothers, one of which may be killed.

The series of high-quality-paper reprint books has been changed in title from **MAGNUM OPUS**, and will instead be titled whatever the subject matter dictates. The seven-issue reprints eries of **GREEN LANTERN** stories by Denny O'Neil and Neal Adams will be titled **GREEN LANTERN/GREEN ARROW**. As noted above, Roger Slifer is editor. The first issue ships June 21, and it will appear monthly. (The paper is actually different than anything used before, and is not Baxter.) The 48-page issues will cost $2.00 each; the final issue will contain 64 pages and cost $2.50.

A free comic will be distributed to dealers in June called **THE DC SAMPLER**. It features two-page teasers for most of DC's books in its 32-page format, and features an Ed Hannigan wraparound cover.

Keith Giffen will write and draw the **CREEPER** mini-series to be edited by Ernie Colon. With this new project, Giffen will leave **OMEGA MEN**, with Tod Smith doing #7 and new artist Paul Power taking over with #8. Giffen, on the Creeper: "I've always liked (him), but I always thought of him as more of an uncontrolled malevolent character."

DC is launching **THE VIGILANTE** in July and promoting it with a 25-cent 4" x 6" postcard of the character by Keith Pollard. The book will be in the **OMEGA MEN** format, shops only.

BATMAN ANNUAL #9 will be by Mike Barr and Michael Golden and featured Batman vs. the Wraith in Crime Alley. On sale in July.

With Gerry Conway's sudden departure from **JUSTICE LEAGUE OF AMERICA**, the book's writing chores are up in the air. Following fill-ins by Paul Kupperberg and Cary Burkett, Roy Thomas will handle the book during the annual JLA/JSA crossover stories in #219-221.

Don Heck has been taken off **WONDER WOMAN**, but no replacement has been named.

Pat Broderick has left **FURY OF FIRESTORM** as of the middle of #17, which was finished by George Tuska, who also did #18. #19 was drawn by Gene Colan; the artist on the annual and the regular book as of #20 is named Rafael Kayanan. Broderick has gone to Pacific Comics.

Tom Sutton will draw the new **STAR TREK** book, which will be edited by Marv Wolfman, and probably written by Mike Barr and Martin Pasko.

Paul Kupperberg, creator and original writer of the **ARION** book, will take over from Doug Moench with #13. Moench had done more issues as Kupperberg's "guest-writer" than Kupperberg had.

The Freedom Fighters finally return in **DC COMICS PRESENTS** #62, courtesy of Bob Rozakis, Dan Mishkin and Irv Novick. It seems the reason they haven't been seen lately is because they've been on Earth-X.

The **Lois Lane** series ends in **DARING NEW ADVENTURES OF SUPERGIRL** #12.

Infinity Inc. debuts in **ALL-STAR SQUADRON** #26 as Brainwave Jr. shows up in the past. The members of the junior JSA will be Power Girl, the Huntress, Jade, Fury, Northwind, Nukion, Obsidian and the Silver Scarab. #26 also guest-stars Robin, Phantom Lady, the Guardian, Wildcat and the Flash.

DC's first graphic novel, **STAR RAIDERS**, will appear in August. Elliot Maggin is the writer; Jose Luis Garcia Lopez did the art in a variety of media, with full-color, non-black ink delineation.

The story involves a band of free-booters defending the galaxy against an insect race called the Zylons. The format is 64 pages, slick paper, square-bound, $5.95.

You may have seen news reports of a special drug-awareness comic DC did for public schools under the sponsorship of Keebler cookies. Unless you are in 5th grade, or knew someone who was, you couldn't get the **NEW TEEN TITANS** issue featuring the Keebler elf and (because Robin is licensed to rival cookie company Nabisco) new Titan the Protector. Until now, that is—DC will publish a Mando edition available through shops for $1.00. (There are two further editions for the fall; hopefully, we'll be able to read those as well in the same manner.)

The team-up of the New Teen Titans and Batman and the Outsiders begins in NTT #37 as they take on the Fearsome Five.

Superman enlists the aid of "forgotten heroes" Cave Carson, Rip Hunter, the Sea Devils, the Suicide Squad and others in **ACTION** #549.

Artists Richard Howell and Larry Houston are the pencil/ink team on **ALL-STAR SQUADRON** #27 involving Dr. Fate's search for the Spectre.

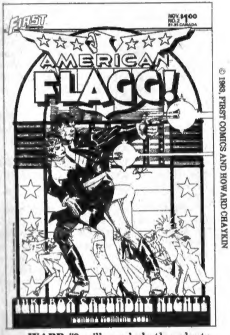
In related news, Whitman subsidiary Merrigold Press has reprinted the

445 PAGE SUPER HEROES BIG BIG BOOK as **SUPERMAN BATMAN WONDER WOMAN**, with a new cover, but otherwise identical to the original 1980 printing. The new version is copyrighted 1982, so it's a fair guess that it appeared sometime before Christmas.

FIRST COMICS NEWS

As of **E-MAN** #9, Joe Staton will be plotting, writing and drawing the book by himself, though Martin Pasko will be phased out by plotting issues #10 and 11. Staton's first solo issue will introduce a new character called Tyger Lili, a villainess.

A new back-up series will debut in **STARSLAYER** #10 called **Grimjack**, the eight-page feature be done by John Ostrander and Timothy Truman. The series involves the interdimensional city of Cynosure (seen in **WARP SPECIAL**) and an intergalactic mercenary named John Gaunt. The stories combine "mystery, horror, science fiction, sorcery" according to the press release.



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WARP #9 will conclude the adaptation of the **Warp** stageplay, which will be followed by all-new adventures with #10, with no more stories set in the time before the play being done. Because of the continuity build-up, **WARP SPECIAL** will follow **WARP** #9 instead of appearing when originally scheduled. The story originally scheduled for that **SPECIAL**, featuring Chaos by Peter Gillis and George Freeman, will be delayed until Spring of '84; a new story by Gillis, Mark Silvestri and Mike Gustovich will appear instead.

Speaking of **WARP**, Detroit residents will be able to see the trilogy of plays at the Attic Theatre May 27th through July 9th (Part one, "My Battlefield, My Body"), July 15th through August 27th (part 2, "Unleashed, Unchained"), and August 31st through September 10th ("To Die...Alive," part 3).

JON SABLE, FREELANCE No. 4, September. "Battlemask: The Origin, Part 2" is by Mike Grell. Sable first dons the mask in Africa. Grell did the cover. [5/10-5/16]

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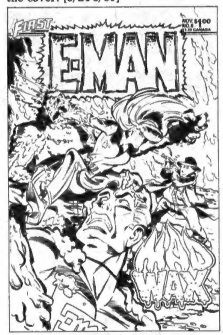
WARP No. 6, September. "Today the Crystal" is by Frank Bunner, Peter Gillis and Mike Gustovich. Xander the Unconquerable succeeds. Also, "The Dogs of War, Part 2: Sword and Shield" is by John Ostrander, Lenin Delsol and Bruce Patterson. Sargon meets his sister Valaria again. Brunner did the cover. [5/10-5/16]

E-MAN No. 6, September. "Feed Me" is by Martin Pasko, Joe Staton and Rick Burchett. E-Man faces the Feeder and remembers his past. Fred Hembeck provides the fake-Hostess ad. Staton did the cover. [5/24-5/30]



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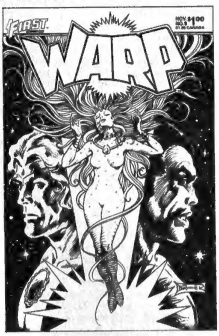
STARSLAYER No. 8, September. "The Raptor is a Bird of Prey" is by Mike Grell, Lenin Delsol and Mike Gustovich. Starslayer goes back to Earth though he knows it has already blown up. Grell did the cover. [5/24-5/30]

AMERICAN FLAGG No. 1, October. "American Flagg" is by Howard Chaykin. Set in 2031, Reuben Flagg stars as a patriot who doesn't like the all-pervasive money-grubbing of the government and sets out to do something about it. Chaykin did the cover. [6/14-6/20]

JON SABLE, FREELANCE No. 5, October. "Killzone: The Origin, Part 3" is by Mike Grell. Returning to present-day Africa, Sable confronts the man who killed his family. Grell did the cover. [6/14-6/20]



WARP No. 7, October. "To Find Infinity" is by Frank Brunner, Peter Gillis and Mike Gustovich. Cumulus and Chaos follow the parth of the Cosmic Crystal and meet Dagon and Infinity. Plus: "The Dogs of War, Chapter 3: Axe and Slaughter" by John Ostrander, Lenin Delsol and Bruce Patterson. The **Sargon** story concludes. Brunner did the cover. [6/14-6/20]

E-MAN No. 7, October. "Panic in the Pulpit" is by Martin Pasko, Joe Staton and Rick Burchett. E-Man and Co. battle the Thoughtmasters and the Feeder. The pastry ad parody is by Mike Baron and Steve Rude and features Nexus. Staton did the cover. [6/28-7/5]

STARSLAYER No. 9, October. "Flotilla" is by John Ostrander, Lenin Delsol and Mike Gustovich. Torin discovers himself ostrasized by the very people he attempts to aid when they discover he destroyed Earth. Delsol and Gustovich did the cover. [6/28-7/5]

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MARVEL NEWS

Tom DeFalco has been promoted to Executive Editor, and will be in charge of creating a line of new comics for young readers. Marvel, finally admitting that there is a need to furnish and nurture young readers or they will soon run out of older ones, has appointed DeFalco as the person to find the correct formats and subject matter to make the line work. DeFalco has considerable experience with books aimed at younger readers, having been an assistant editor at Archie for many years. Several ideas have been mentioned, among them young, pre-teen heroes, little-kid adventures or a revival of funny animals.

But more interestingly, it has been widely known for a while that Harvey Comics is up for sale, and Marvel is negotiating to purchase their holdings, which include currently-popular Saturday-morning character Richie Rich. Should the deal go through, Harvey's longtime editor, Sid Jacobson, and two Harvey artists, Warren Kremer and Lenny Herman, would come with the books to work for Marvel. DeFalco would oversee the revival of the Harvey line, using it as a foundation for the newer Marvel kids books.

Negotiations have not been completed; the Harvey brothers are still having legal squabbles between them. More as it develops.

DeFalco will give up the **Spider-Man** books, which will be edited by Danny Fingeroth, who had been editing only **KA-ZAR**. He will be assisted by Bob DeNatale.

The new crop of mini-series have been put on the schedule. Look for the **X-MEN/MICRONUATS** team-up series in September; creative team is Chris Claremont, Bill Mantlo, Butch Guice and Bob Wiacek. **THE BLACK PANTHER** will start in October in a series pencilled by Denys Cowan, scripter yet to be assigned.

THE BEAUTY AND THE BEAST, featuring Dazzler and the Beast, will debut in November. Arin Nocenti, Don Perlin and Kim DeMulder will do it. **MANTIS**, by Denny O'Neil and Val Mayerik, will appear in September. This again, is not the Mantis from The Avengers.

A two-issue reprint of Jim Steranko **SHIELD** stories will appear in 48-page, Baxter-paper format priced at $2.00 in August and September.

Editor Carl Potts is working on a project with the working title **ALIEN LEGION**. The Mando book will be both newsstand and direct, and will sell for 75 cents.It'll involve a concept described as "the French Foreign Legion in space." It's on the December schedule, and it'll be by Alan Zelenetz and Frank Cirocco.

Marvel's first 3-D comic since 1952's **3D ACTION** and **3D TALES OF THE WEST** will star Doctor Strange. Roger Stern will script and Michael Golden will do the art for the book shipping in December with a price of $2.50.

Steve Gerber and Val Mayerik are doing a new Epic Comics series called **VOID INDIGO**, which will commence with a **MARVEL GRAPHIC NOVEL**. Gerber had been thought to be totally at odds with Marvel, and the likelihood of him returning to work for them was not great, but a deal was negotiated on the behalf of Gerber and Mayerik by Star*Reach Productions' Mike Friedrich. The book will be in the same format as **DREADSTAR** and **COYOTE**.

Due to what were termed editorial problems, the issue of **BIZARRE ADVENTURES** listed in our last issue was pulled from the schedule. The final issue for now was #34.

MARVEL AGE will be expanding to 32 pages but remaining at 25 cents to serve as something a training ground for new artists who are not yet ready to draw for the regular comics. Jim Salicrup will edit the book.

MARVEL GRAPHIC NOVEL #7 was delayed to May; it features **Dazzler the Movie**, and **#9** is **Superboxers**, out in September. Mark Bright did the cover painting, and Bill Sienkiewicz did the back cover.

CLOAK AND DAGGER
by Rick Leonardi
and Terry Austin

The Fred Hembeck **DEATH OF THE UNIVERSE** comic is slated to appear this fall.

Hilary Barta will be the regular inker of Ron Wilson's pencils on **THE THING**.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE has been expanded to fourteen issues. Added to the series will be #13, featuring "The Book of the Dead," and #14's "Weaponry" catalogue.

There will be a **FALCON** mini-series by Jim Owsley, Paul Smith and Vince Colletta.

Thought Jessica Drew/Spider-Woman was dead, didn't you? Not quite. Her story continues in **THE AVENGERS** beginning with #240.

HAWKEYE
by Mark Gruenwald
and Brett Breeding

John Romita, Jr. will be taking over the pencilling of **UNCANNY X-MEN**, while Paul Smith takes a breather and takes on fill-ins or limited series. Also, there is some probability he may take on the bi-monthly **DR. STRANGE**.

Tom DeFalco will write **RED SONJA** as of #2, with Mary Wilshire pencilling and Nestor Redondo inking.

Ricardo Villamonte will be the new penciller of **SAGA OF CRYSTAR, CRYSTAL WARRIOR** as of #4.

The **ILLYANA AND STORM** mini-series debuts in July, involving continuity from **UNCANNY X-MEN** #160 in which Ilyana found herself trapped in Belasco's netherworld for seven years that passed as mere moments on Earth. Chris Claremont, John Buscema and Tom Palmer did the issue.

RED SONJA #2
by Mary Wilshire
and Nestor Redondo

Paul Smith will probably take over **DR. STRANGE** with #66 or 67 following fill-ins on #62 by Steve Leialoha, and one by Michael Kaluta and Berni Wrightson which has yet to be scheduled.

COYOTE will be taken over by Butch Guice as of #3, which was inked by Bob Wiacek. Guice will ink his own work beginning with #4. Steve Leialoha wanted to be free of the workload involved.

Carl Potts is editing a new adventure anthology slated for the direct-sales market featuring work by Bill Sienkiewicz, John Severin, Steve Englehart, Paul Smith, Jim Shooter and Larry Hama. The settings are varied: England during Cromwell's era, the jungle, the Napoleonic wars, and the Aztec era.

MARVEL FANFARE will feature solo stories of the X-Men by Chris Claremont. Also coming up: a **Shanna** story written by Steve Gerber.

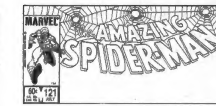
Marvel will be changing their masthead with books on sale in October. The company symbol will be reduced in size and number of words to simply "Marvel," placed in the left-hand corner box with the hero's figure. Number, date and price will go beneath the corner block. On newsstand copies, the Comics Code symbol will also appear in the block; the Code symbol will not appear on the direct-sales copies. The Epic Comics line will feature both the Marvel logo and the Epic "e" symbol. The changes were made to give the cover artist more room and latitude in which to work.

The Marvel funny-animal book will be done by Tom DeFalco, Mark Armstrong and Joe Albelo, features characters called Captain Americat, Hulk Bunny, Spider-Ham, and Goose Rider, and is called **MARVEL TAILS.**

KA-ZAR #29 features the wedding of Ka-Zar and Shanna, and to celebrate the event, the double-sized issue will be on sale on newsstands as well as direct-sales outlets. That should confuse the readers who haven't seen the book in over a year.

The plot of **DR. STRANGE** #62 is pretty interesting: all vampires, including Dracula, are banished forever from Earth, for good. Roger Stern wrote the story.

Upcoming happenings for J. Marc De Matteis's **DEFENDERS** include the following: Kim DeMulder takes over as inker with #122, which also marks the debut of Iceman in the book and the departure of Daimon Hellstrom and Patsy Walker from the group. The Sub-Mariner, Silver Surfer, Hulk and Dr. Strange meet the Gerber elf from way-back-when. The big opponent will be the Secret Empire and a new female Defender will join the group sometime following #125. She's not an established Marvel character.



Nomad is not slated to become Captain America's partner in the sense that Bucky was, but he will provide a friend for both Steve Rogers and Captain America. Issue #290 will begin a slow build-up in Cap's book to the 300th issue as the Son of Zemo returns and a new villain called Mother Superior appears. Cap will ultimately have the final—absolutely final— battle with his oldest and deadliest foe.

The **SUB-MARINER** mini-series will be written by J. Marc De Matteis, who will be attempting to sort out Subby's identity, which he feels is really messed up at the moment. The story involves Atlantis's entry into the U.N. and its ramifications—as well as Namor's first romance since Dorma.

Bob Budiansky is the co-plotter/penciller of that **SUB-MARINER** mini-series.

The DOCTOR STRANGE GRAPHIC NOVEL by J. Marc De Matteis and Dan Green is called "Mirror, Mirror" at the moment, and it involves the anniversary of the Ancient One's departure from this plane and a mysterious mirror. Green will be painting the book, and there will be a complete absence of word balloons. It should be out by the end of this year.

J. Marc De Matteis has dropped **MARVEL TEAM-UP** as of #133. Bill Mantlo and David Michelinie have each done a couple since.

All the Marvel editors (Jim Shooter, Louise Jones, Larry Hama, Denny O'Neil, Mark Gruenwald, Al Milgrom, Tom DeFalco, Carl Potts, Archie Goodwin, Ralph Machhio, Bob Budiansky and Jo Duffy will be at this year's San Diego comics convention. A well-placed bomb could pretty well decimate the company.

Marvel Productions has completed and is already showing a series of commercials geared to specific issues of the **G.I. JOE** comic. The thirty-second spots appear while the issue in question is on the stands: #14's appeared in April, #16's will appear in June, #18's in August, and #19's in October.

Marvel Books has been busy while we weren't looking. Other than the paperback line which was appearing fairly regularly through the middle of last year, they've issued at least two color albums, four regular-sized and three giant-sized coloring books. The color albums I've found are **THE DARK CRYSTAL**, a straight reprint of the **MARVEL SUPER SPECIAL** in a larger format; and **G.I. JOE** in "The Trojan Gambit," which features edited reprints of #6,7 and 8 of the regular comic book. The four regular-size coloring books are **THE AMAZING SPIDER-MAN** in "Spider-Man Unmasked" by David Kraft, Win Mortimer and Mike Esposito; **FANTASTIC FOUR** vs. The Frightful Four by Kraft, Ed Hannigan and Chic

Stone; and activity books featuring **THE UNCANNY X-MEN** and **MARVEL SUPER HEROES**, both by Owen McCarron. The Super-Size Coloring Books (exactly like the Parkes Run coloring book series featuring Marvel and DC characters) feature Ideal/Color forms characters **SUGAR AND SPICE IN NICELAND, A DAY WITH HEATHCLIFF** by Jim Salicrup, Stan Goldberg and Gary Brodsky; and the everpresent **G.I. JOE** by David Kraft, Brodsky and Brian Moore. All the Marvel Books have the same ISBN prefix followed by a sequential number which indicates that Marvel has or will publish at least 48 separate publications. Trouble is, I've only been able to track down around 30 or so; anyone else seen any not listed here?

ECLIPSE COMICS NEWS

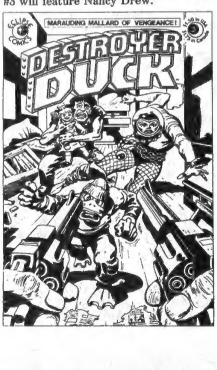
Former Dan Adkins assistant Bruce Miller has been named to ink both **the Scythe** in **MS. TREE'S THRILLING DETECTIVE ADVENTURES** (pencilled by Ellis Goodson), and **Sabre** (pencilled by Billy Graham).

AZTEC ACE is a new book by Doug Moench which will premiere this summer on a six-week schedule. The artist is Michael Hernandez, whose current output can be seen on DC's **Huntress** strip. Aztec Ace himself is a time guardian trying to prevent time manipulation on Earth throughout its history. Cat Yronwode will edit the book.

Marshall Rogers is both pencilling and inking the **Dr. Orient** strip in **SCORPIO ROSE** #2.

ECLIPSE MONTHLY will feature a new strip by Doug Wildey called **Rio** in an upcoming issue.

Frank Miller's pin-up in **MS. TREE** #3 will feature Nancy Drew.



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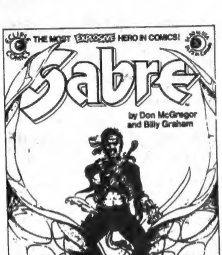


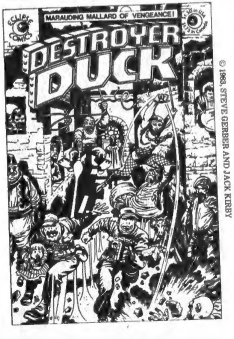
COMING COMICS

SCORPIO ROSE No. 2, August. Delayed. Again. [May]

DNAgents No. 3, August. "Somewhat Alive" is by Mark Evanier, Will Meugniot and Al Gordon. The growing pains of the team are spotlighted. Meugniot and Gordon did the cover. [May]

ECLIPSE MONTHLY No. 1, September. The magazine switches over to all-color comic-book size and features **Cap'n Quick and a Foozle** by Marshall Rogers; **Static** by Steve Ditko. **Dope** by Trina Robbins, **The Masked Man** by B.C. Boyer, and an undetermined story by Don McGregor. Marshall Rogers laid out the cover with each artist drawing his own characters. [6/1-6/6]

SABRE No. 5, September. This issue's by Don McGregor, Billy Graham and Bruce Miller. Giant robotic butterflies hang around the radioactive wastelands of Oklahoma, chased by Joyful Slaughter. **The Incredible Seven** story is "The Cost of Freedom, Part 2" by B.C. Boyer. Kent Williams did the cover. [6/1-6/6]



THE DNAagents No. 4, September. "Who Killed Angela Krell the First Time?" is by Mark Evanier, Will Meugniot and Al Gordon. The agents learn more about their creators. The "Secrets of the DNAgents" round out the issue. Meugniot and Gordon did the cover. [6/13-6/20]

MS. TREE'S THRILLING DETECTIVE ADVENTURES No. 3, September. The end of the "Death Do Us Part" story is by Max Collins and Terry Beatty. Ms. Tree discovers the identity of the killer of the honeymoon couple killer.Also: **Mike Mist** by Collins and Beatty, **The Scythe** by Dean Mullaney, Ellis Goodson and Bruce Miller, and another detective pin-up by Frank Miller. [6/13-6/20]

DESTROYER DUCK No. 4, September. Story by Steve Gerber, Jack Kirby and Alfredo Alcala. Destroyer Duck goes to Hoqoom to battle Godcorp. Also, **The Starling** by Jerry Siegel and Val Mayerik. Kirby and Alcala did the cover. [6/27-7/4]

RED CIRCLE NEWS

Due to inability to stay on schedule with his editorial duties, Rich Buckler has been taken off the editorship of the Red Circle line. His replacement is former Warren editor Bill DuBay, with Robin Snyder as his associate editor.

Robin Snyder is editor of the following books on his own: **THE BLACK HOOD**, beginning with #1; **BLUE-RIBBON COMICS**, a revival of the MLJ title featuring a **Mr. Justice** story by Snyder and Trevor Von Eeden in #1, Simon and Kirby reprints from **ADVENTURES OF THE FLY** in #2, and a **Steel Sterling** issue by Robert Kanigher for #3; **THE COMET** by Bill DuBay and Carmine Infantino; **KATY KEENE SPECIAL**, which features reprints of the old Bill Woggin girls' strip; and a fifth title to be written and drawn by Steve Ditko, which had no confirmed name at presstime.

THE COMET, according to the press release sent by Red Circle, features the explanation of how the Comet, killed in the forties, appeared in the sixties, touching on events "too controversial for publication within a mere comic book." They describe the original Comet as the "most brutal, bloodthirsty super-hero ever devised. He butchered criminals mercilessly, cavalierly throwing them from rooftops,

from high in the clouds, and human flesh sizzled, bubbled and melted under his scorching "dissolvo-vision." The book, out in July, is described in this release as being both written and edited by Bill DuBay, contradicting the previous paragraph's information.

Also contradicting that second paragraph is another release which states that **BLUE-RIBBON SPECIAL EDITION #1**, not #2, will feature the Joe Simon/Jack Kirby **Fly** reprints in its

48-page album format. The seven stor contained therein are from **THE FI** #1-4.

Victor Gorelick has been nam editor of the Archie line, replac

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Richard Goldwater as of issues dated August. Goldwater becomes publisher. Gorelick has been a staff-member at Archie since 1958, doing writing, inking, lettering, and coloring among other things. Besides his work at Archie, he teaches a cartooning course at Kingsborough College.

Steve Austin has been named as Gorelick's replacement, taking on the job of Associate Art Director of the Archie/Red Circle line. Austin had previously been an assistant of Wally Wood on the strips Wood did for the **OVERSEAS WEEKLY**, and assisted Harvey Kurtzman, Will Elsner and Vince Colletta, as well as helping Stan Drake on **THE HEART OF JULIET JONES.** He will be responsible for cover set-up, ad design and art production.

Increased sales have prompted Archie to increase the frequency of ten titles from quarterly to bi-monthly: **ARCHIE AT RIVERDALE HIGH, ARCHIE AND ME, ARCHIE'S PALS 'N' GALS, ARCHIE'S TV LAUGH-OUT, BETTY AND ME, EVERYTHING'S ARCHIE, JUGHEAD, LAUGH, LIFE WITH ARCHIE,** and **PEP.** Two books have been temporarily removed from the schedule: **MAD HOUSE COMICS** and **MAD HOUSE COMICS DIGEST.**

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LIFE WITH ARCHIE #238 is the 25th anniversary issue and features a 22-page story about Archie's car, Betsy, by Frank Doyle, Stan Goldberg and Rudy Lapick.

Bob Bolling has a new story in **ARCHIE AND ME #141** called "The New Teacher."

COMING COMICS

THE BLACK HOOD No. 1, August. "The Mask and the Man" is by Cary Burkett and Gray Morrow. It's the Black Hood vs. Death-Monger. Also: "Crime Hits a Sour Note." A mystery story. "Get on the Stick, Kramer" by Marv Channing and Doug Wildey, rounds out the issue. Alex Toth did the cover. [5/3-5/10]

THE FLY No. 2, August. "The Mugging" is by Jack Karris, Steve Ditko, Rich Buckler and Sam de la Rosa, featuring the Fly. The **Fly Girl** back-up is called "A Woman's Place" by Buckler, Stan Timmons and Adrian Gonzales. Jim Steranko did the cover. [5/31-6/7]

ALL-NEW ADVENTURES OF THE MIGHTY CRUSADERS No. 3, August. "The Darkling Ingredient" is by Gary Cohn, Rich Buckler and an inker. Also, the new series, **Saga of New Jerusalem** by Buckler and Tony DeZuniga, begins. Buckler did the cover. [5/31-6/7]

GALAXIA No. 2, August. In this issue: "Warlords of Light" by Rich Buckler, Mark Texeira and Butch Guice; "Sojourner" by Buckler, Stan Timmons and Willie Blyberg; "Astron" by Tom Sciacca, Buckler, Frank Travellin, Sam de la Rosa and Reuben Pharms; and "Mister Midnight" by Buckler, Blyberg and de la Rosa. [5/20-5/26]

HALL OF FAME No. 2, September. More reprints from the black-and-white paperbacks: Dynamo in "At the Mercy of the Iron Maiden" by Wally Wood; NoMan in "In the Warlord's Power Stone" by Wood; and Menthor in "The Enemy Within" by Gil Kane and Mike Esposito. Steve Ditko did the cover. [6/10-6/16]

LANCELOT STRONG, THE SHIELD No. 2, September. [6/14-6/20]

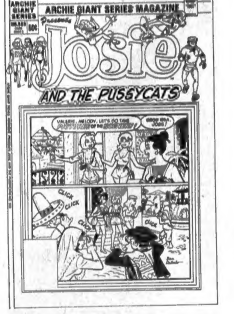
T.H.U.N.D.E.R. AGENTS No. 1, September. New material is featured. [6/21-6/27]

ARCHIE COMING COMICS

ARCHIE DOUBLE-DIGEST QUARTERLY MAGAZINE No. 7, July. [4/19-5/10]

BETTY AND ME No. 134, July. This issue features "Spring Song" by Frank Doyle, Bob Bolling and Rudy Lapick; "Quiz Kid" by Doyle and Bolling; "Tinkle Belle" by Doyle, Dan DeCarlo and Joe DeCarlo; and another story. DeCarlo did the cover. [4/19-5/10]

LIFE WITH ARCHIE No. 237, July. In this issue: "The Ghost of Spirit Lake" by Frank Doyle, Stan Goldberg and Rudy Lapick, "Decision at Dawn" by George Gladir and Goldberg; "Rescue" by Doyle and Goldberg, "When Words Fail" by Dan DeCarlo, Jr. and Joe DeCarlo; and Sabrina in "Crafty Cure" by Gladir and Goldberg. Dan DeCarlo did the cover. [4/19-5/10]



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ARCHIE No. 324, July. This issue's stories: "Water on the Brain" by Frank Doyle, Dan DeCarlo and Dan DeCarlo, Jr.; Josie in "Video Victory" by George Gladir and Stan Goldberg; "Over the Edge" by Doyle, DeCarlo and DeCarlo, Jr.; "Psycho-Logic" by Doyle, DeCarlo and DeCarlo, Jr.; and "Early Birds" by Doyle, DeCarlo and DeCarlo, Jr. DeCarlo did the cover. [4/5-4/26]

LAUGH No. 378, July. Miss Grundy stars in "Teacher Burn-Out" by George Gladir and Dan DeCarlo; Archie stars in "You Know You're a TV Freak When..." by Gladir and Dan DeCarlo Jr.; Sabrina appears in "Flight Plan" by DeCarlo, Stan Goldberg and Joe Edwards; "Cuisine Scene" is by Gladir and Goldberg and stars Archie; and Marvelous Maureen "Argues With an Ant" by Lori Walls. DeCarlo did the cover. [4/5-4/26]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 57, July. Dan DeCarlo did the cover. [4/12-5/3]

LAUGH COMICS DIGEST MAGAZINE No. 47, July. Dan DeCarlo did the cover. [4/12-5/3]

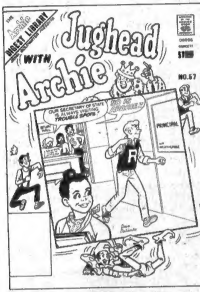
ARCHIE COMICS DIGEST MAGAZINE No. 61, August. [5/3-5/24]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 325, August. Dan DeCarlo did the cover. [5/3-5/24]

JUGHEAD No. 329, August. [5/3-5/24]

ARCHIE GIANT SERIES MAGAZINE No. 529, August. This is **Betty and Veronica Summer Fun.** [5/10-5/31]

BETTY AND VERONICA COMICS DIGEST MAGAZINE No. 5, August. [5/10-5/31]



LITTLE ARCHIE No. 527, August. Dexter Taylor did the cover. [5/10-5/31]

ARCHIE AND ME No. 140, August. [5/17-6/7]

ARCHIE AT RIVERDALE HIGH No. 92, August. [5/17-6/7]

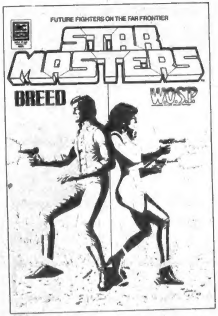
ARCHIE'S T.V. LAUGH-OUT No. 90, August. [5/17-6/7]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU DIGEST MAGAZINE No. 27, August. Dan DeCarlo did the cover. [5/24-6/14]

ARCHIE GIANT SERIES MAGAZINE No. 528, August. This issue features **Josie and the Pussycats.** Dan DeCarlo did the cover. [5/24-6/14]

AMERICOMICS NEWS

Americomics will join the ranks of companies offering $1.00 Mando books this summer with two new titles: **STARMASTERS,** out in July or August, and **BOLT AND STARFORCE SIX,** out in November. **STARMASTERS** features two strips: **The Women of W.O.S.P.** (Women's Outer Space Patrol) by Tom Lyle; and **Breed,** a half-human, half-alien in the future, by Paul Ryan. **BOLT AND STARFORCE SIX** features the two entities featured in the title; **Bolt** is by Bill Black and Rod Whigham and stars an action-adventure hero; and **Starforce Six** features a team of super-powered heroes named Buckeye, Samson, Bellona, White Owl, Fawn and Jade, by Jim



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Sanders III and Willie Blyberg. Both **AMERICOMICS** and **BLACK DIAMOND** will continue in their current format, though an effort is being made to lower the price to **$1.50.** They are all to have at least 28 pages of story, and with **BLACK DIAMOND #3,** due out in August, all titles should be bi-monthly.

Sybil Danning, reinstated as the Black Diamond by the producers of the film, is out publicizing the comic book at comic shops...if you're lucky enough to be in a town where she's scheduled to appear, you might be able to get her to autograph her nine-page **PLAYBOY** pictorial slated to appear this summer.

The **AMERICOMICS SPECIAL #1** featuring the Sentinels of Justice (Blue Beetle, Captain Atom, Nightshade and the Question) will feature them in battle against the Manipulator, the Firey Icer, Iron Arms, the Madmen and the Banshee.

AMERICOMICS No. 2, June. The Shade stars in "Terror By Night" by Bill Black, Richard Levins and Willie Blyberg. The Shade takes on the Americomics version of the Black Terror. The Messenger stars in a story by Jerry Ordway. Jason Godwin gains super-powers—but is he a

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hero or a victim? And **Tara on Jungle Island** begins in a story by Bill Black and David Matthews. The front cover is by Ordway, the back is by June Brigman and Roy Richardson. [April]

BLACK DIAMOND No. 2, July. "Doomflight" is by Don Secrease and Rick Burchett. A case of outer-space sabotage leads the Black Diamond into a case. Also, Colt, Weapons Mistress appears in "Trachery on Thunder Bay" by Secrease and Burchett. Lady Luger returns. Burchett did the cover; a photo of Sybil Danning appears on the reverse. [May]

AMERICOMICS SPECIAL No. 1, August. "The Sentinels of Justice" is by Dan St. John and Greg Guler. Blue Beetle, Captain Atom, Nightshade and the Question unite as a team to battle the villains mentioned in the new section. This story was originally scheduled for **CHARLTON BULLSEYE** Guler and John Beatty did the cover. [June]

EAGLE COMICS NEWS

A new four-color comic company will debut in the summer when Eagle Comics, a British-owned company related to the English publishers of **2000 AD.** The company will be reprinting **JUDGE DREDD** in color for the first time, and promises to bring other titles and writers and artists to American comics, including John Wagner, Pat Mills, Alan Moore, Brian Bolland, Mike McMahon, Dave Gibbons, Kevin O'Neill, Ron Smith, Ian Gibson, Carlos Ezquerra, Garry Leach, Steve Dillon and Alan Davis. The books will be sold through direct sales distribution by Titan Distributors, P.O. Box 250, London E3 4RP, England. Contact Mike Lake

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The first issue should be out in July. "The Coming of Judge Death," "Pure Rule," "The Forever Crimes," and "A Judge Dredd Story" will be included, all written by John Wagner and drawn by Brian Bolland. Nick Landau is editor.

Titan Books has published the new **Judge Dredd** volumes: **JUDGE DREDD 2, ABC WARRIORS BOOK ONE,** and **CHARLEY'S WAR BO**

ONE. The former two are available in both hard and softcover.

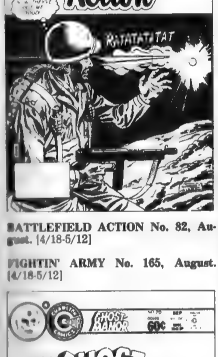
Titan has announced further books in this format, including **RO-BUSTERS BOOK ONE** and **TWO**; **CHARLEY'S WAR BOOK TWO**, **JEFF HAWKE**, **CARTH** and **MODESTY BLAISE** strip reprint books, **ROCKER**, and two books on Gerry Anderson.

Note, the above **Modesty Blaise** book will not be available in the U.S. because of Ken Pierce's series, and that the strip books are being photographed from the original artwork.

CHARLTON COMING COMICS

FIGHTIN' NAVY No. 126, August. [4/11-5/5]

GHOSTLY TALES No. 126, August. [4/11-5/5]



BATTLEFIELD ACTION No. 82, August. [4/18-5/12]

FIGHTIN' ARMY No. 165, August. [4/18-5/12]

GHOST MANOR No. 70, September. This issue features new material: "Begin" by Daniel Carroll (in which the reader makes up the dialogue), and "The Android Affair" by Frank White and Randy Elliott. Carroll did the cover. [5/2-5/26]

GUNFIGHTERS No. 80, September. [5/2-5/26]

FIGHTIN' MARINES No. 170, September. [5/9-6/2]

HAUNTED No. 69, September. [5/9-6/2]

ATTACK No. 42, September. [5/23-6/9]

SCARY TALES No. 40, September. A new book-lenghter, "Dragonforce," by Johan Roux. [5/23-6/9]

ET AL

Patrick Daniel O'Neill has been named Managing Editor of **COMICS SCENE**, as well as Associate Editor of **STARLOG**. He was formally an editor at Harcour-Brace-Jovanovich.

COMICS INTERVIEW #5 will feature Wendy and Richard Pini, Stan Lee, Jack Abel and others. It goes on sale in mid-June.

Berkley Books is reprinting Michael Moorcock's **Elric** series beginning with **ELRIC OF MELNIBONE** and **SAILOR ON THE SEAS OF FATE**, both on sale in July. Robert Gould has done the covers of the new editions. **THE WEIRD OF THE WHITE WOLF** will appear in September, **THE VANISHING TOWER** in November, **THE BANE OF THE BLACK SWORD** in January, and **STORMBRINGER** in March.

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Dez Skinn's U.K. company, Quality Communications Ltd., is going full-scale into importing their magazine **WARRIOR**. The magazine features **V For Vendetta** by Alan Moore and David Lloyd, **Laser Eraser and Pressbutton** by Pedro Henry and Steve Dillon, **Zirk** by Henry, Brian Bolland and Garry Leach, **Warpsmith** by Moore and Leach, **Marvelman** by Moore, Leach and Alan Davis, **Big Ben** by Moore, Skinn, Davis and Dave Gibbons, and **The Spiral Path** by Steve Parkhouse and John Ridgway, **The Madman** by Paul Neary and Mick Austin, and **Shandor**, **Demon Stalker** by Steve Moore, John Bolton and David Jackson. We'll be listing contents of imported issues.

WARRIOR No. 10. Marvelman by Alan Moore and Alan Davis: Marvelman enters the Zarathustra Bunker to learn his true origins following his battle with Big Ben; **V For Vendetta** by Moore and David Lloyd: V and Derek Almond have their final confrontation as Scotland Yark investigates V; **Warpsmith** by Moore and Garry Leach: the conclusion of the first Warpsmith two-parter; **Shandor** by Steve Moore and David Jackson: Shandor returns from the demon worlds a walking dead man who kills by touch; **The Spiral Path** by Steve Parkhouse: Caed is the sole defender as the forces of Caradoc attack; and **Laser Eraser and Pressbutton** by Pedro Henry and Steve Dillon: Mysta finally has a showdown with her enemy. [June]

Figments Unlimited has published **FIGMENTS #2**, also in black-and-white comic-book format, for $1.25. Work included is by Cliff Van Meter and David Tanguay featuring Starchild, as well as Dennis Sellers and Gerald Forton featuring Tagar. The Graphik Publications line is slated to expand this summer, adding **MANTIGER**, **PROBE** and **ARCANE**. Further information: P.O. Box 891, Savannah, TN 38372. The line may change to color somehwere along the line, according to their press release.

Another new publisher, the ffantasy ffactory, has published **D'ARC TAN-GENT**, a black-and-white magazine by Phil Foglio and Freff. The $2.00 magazine is available from them at 8102 23rd Avenue, Brooklyn, NY; the story is a very engrossing science-fiction tale involving an alien invasion in France of 1672. The publisher is Melissa Ann Singer, an Associate Editor of Science Fiction for the Berkley Publishing Group, so expect markedly more sophisticated science-fiction writing than usual.

DRAGON'S TEETH should be out now; it features work by Alex Toth ("Oolals"), Frank Cirocco, Rick Geary, Ken Macklin, Tony Salmon and Lela Dowling. Dragon's Teeth Productions' address is 6654 Mount Holly Drive, San Jose, CA 95120.

ELFQUEST No. 16, August. "The Go-Backs" is by Richard and Wendy Pini and Jane Fancher. The elk-riding Go-Backs are intorduced, as is Ekuar the rock-shaper. Also included in the issue: a preview of a new WaRP Graphics book, **A Distant Soil** by Colleen Doran. The story involves a group of characters from the Earth and elsewhere, and though the characters have powers, the orientation is more science-fiction than super-hero. Wendy Pini did the cover. [6/15-6/22]

NEXUS No. 2, July. This issue is by Steve Rude, Mike Baron and George Freeman (coloring). Nexus goes gunning for Clausius the slave trader, but reckons without the interference of the mutant monster Bellows. Rude did the wraparound cover. [May]

LOVE AND ROCKETS No. 3, August. "Maggie vs. Maniakk" is by Jaime Hernandez and is a parody of early Marvel comics. "Somewhere in Califor-

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW 3

MORE INTERVIEWS THAN ANY OTHER MAGAZINE!

FIRST LOOK!

THE RETURN OF KILLRAVEN

Interviews with ELRIC artist *P. Craig Russell* and SABRE writer *Don McGregor* about teaming up for the triumphant return of Marvel's SF superhero KILLRAVEN! Plus a color cover by *Craig!*

Also in #3: *Marv Wolfman* tells what's next for TEEN TITANS (and the surprises in store for SUPERMAN)! STAR WARS artist *Howard Chaykin* talks about his new hero, AMERICAN FLAGG! Marvel's man in Japan — *Gene Pelc!* Red Circle publisher —*Dick Goldwater* and more!

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...e." is by Mario Hernandez, and addition stories by Bert and Jaime Hernandez are also included. $2.95, 64 pages. [June]

Another new color-comics group has plans to appear this summer. The Spectrum Comics group has already published **THEY WERE CHOSEN TO BE THE SURVIVORS #1**, a black-and-white sixty-center by Steve Woron and Bob Lewis; the second issue, due out in July, will be in full color for $1.00. A second title, **THE SILHOUETTE**, will appear in August or September. Plans call for both books to appear quarterly for six issues, then be joined by two more titles and frequency increased to bi-monthly. Spectrum's address is 125 Muir Avenue, Bristol, CT 06010.

TCR MAILBOAT

BRIAN D. LEYS, 404 W. 48th St., New York, NY 10036: I have followed both the controversy on violence in comics these days, and various previews and reviews of the new **BATMAN AND THE OUTSIDERS** series that debuts in **THE BRAVE AND THE BOLD #200**. Having finally bought the book, I was impressed by what an important issue **B&B #200** really is, in terms of contrast if nothing else. Here, we older readers and many younger ones were given the opportunity to compare and contrast a typical Golden Age **Batman** story with one of today, dealing with the same basic material, and created by the same writer. The surprises to me were that the Golden-Age **Batman** tale, although it may have been written as a joke, held up surprisingly well, without the "modern" elements of the second tale. One of the things missed most about those early **Batman** saga was that the average kid learned a few things as well as developed certain attitudes by reading them. Besides, picking up several interesting pieces of knowledge such as what chemicals compose gunpowder, a brief introduction to Dante, and a note on insect life in Heligrammite, the young reader would also develop notions such as criminals are not the world's brightest people, that loyalty, teamwork and intelligence pay off in the end, and perhaps even that crime does not pay (at least not well). Aside from that, the reader was treated to a very tightly-plotted story, with dynamic panel breakdowns and storytelling, and even a bit of humor. The second story illustrates what "improvements" have been added to the basic Comic Book formula since...a lot more gratuitous violence, a lot more meaningless filler, and a hefty dose of horror. (Man wakes up from coma having lost twenty years of his life.) There is no humor in the second tale, no teamwork, little display of feeling, and a whole lot of acceptance that crime and violence are an integral part of life, rather than aberrations to be weeded out of society.

The **Outsiders** tale, although a truly rotten story in any sense, takes these modern achievements to the logical extreme. Here the reader is treated to a small child being roasted by a flame-thrower (page 3), and on page 5, the artist even cooks his own heroine, a bloodthirsty boner that the writer takes two panels on page 7 to take his way out of. Pages 8 and 9 introduce a heroine who has no reservations about killing, which shouldn't shock anyone, these days. And in the end, the heroes blow the whole mission anyway, by allowing the terrorists to kill the leader.

Now we all know it's too late to return to the simple times that spawned rip-roaring adventure and fun like that found in "Fire and Brimstone." But where is the **pleasure** in reading stories every month that feature gore and mayhem, and what effect will it have on our next generation of readers? Most of all, where's the fun in seeing good prevail over evil, and along the line it seems that this whole creature of the night presentation has become perverted, and that we've forgotten that the values expressed by "Batman and Robin" are also valid.

Let's just say that **B&B #200** makes a strong argument for the use of **equal time** for those who have doubts that comic books should be "Comic."

[I was going to review the issue in question myself, so I suppose that space will be saved if I just do it here. I loved the lead story in #200, in which Dave Gibbons and yes, even Mike Barr, unwittingly show everything that is wrong with today's treatment by doing a remarkable tribute to the Schiff/Finger/Herron type of storyline and the Dick Sprang/Charles Paris art style. Barr, in fact, broke in on the ELONGATED MAN strip in DETECTIVE COMICS with stories like this, and also has written for other magazines in which this type of plotting, certainly derivative of Sherlock Holmes, Ellery Queen and Perry Mason, were used quite frequently. It really doesn't surprise me in the least that he can do this type of story; what surprises me is that he chooses to do things on the lines of the second two stories in #200.

And, as you point out, Gibbons job in the modern style is far less sparkling, with the storytelling itself harmed by the less grid-like panel layouts and the Adams-inspired figure posing. [Gibbons still has a far more pleasing rendering style than today's norm, reminiscent of Paris's inks on nearly every BATMAN story from the mid-'40s to 1964.] The only thing which wasn't true to the source material was the length of the story; in the '50s, the thing would have been crammed into eight pages.

The Outsiders doesn't excite me much, chiefly because I don't care much for the three new characters, all derivative in concept with three of the most lackustre names conceived for heroes since THE NEW MUTANTS. Don't fault Aparo, though, Bryan for drawing whatever Barr scripted on page 3; at least the costumes are interesting, and Aparo probably couldn't draw an "unreadable" page. MT]

GEOFFREY PATTERSON, 15530 Crenshaw Blvd., Gardena, CA: I enjoy your publication immensely and I sell a lot of them in my shop, so I know the fans appreciate it also.

What brings me to write is what I feel is an error in your otherwise well-done obituary on Reed Crandall. First, I agree with your reviewer (since my only real fanatic collecting is of Crandalls **BLACKHAWKs**) that Crandall was largely unappreciated and tremendously underrated, but to say that "Crandall never really worked on a popular strip" is to ignore the fact that during the forties and early fifties only Quality's **BLACKHAWK**, DC's **SUPERMAN** and Fawcett's **CAPTAIN MARVEL** were selling close to one million copies per issue. If **that's** not a popular strip then there has never been a popular strip, because comics have never, to my knowledge, in their almost fifty year history, sold any better than that!

[Thanks for the correction. Actually, what I meant was that Crandall never did a strip which was his alone that was popular; the BLACKHAWK run you site is a period during which at least five different artists were pencilling the strip. That those men were chiefly instructed to follow Crandall's style, however, cannot be denied. MT]

KERRY LUCARELLI, 2391 Woodland Avenue, Duluth, MN 55803: Lou Mougin, you're talking comics way too seriously. I don't want to be the Frank Miller/Daredevil fan that lives for the comic, but I can't agree with your opinions of **DAREDEVIL #191**. Sure, Daredevil is playing with a gun, but both Bullseye and I know this is a comic book, and comic-book heroes don't shoot people. Even in his condition, he knows that nothing is going to happen, and maybe nothing is happening at all. Just how did Daredevil get in a restricted hospital room with a gun? Aren't there nurses with nothing to do who should be checking on the man with tubes up his nose? As it's all a memory, maybe Matt is merely thinking (this is stretching things a bit, I admit, but how often do I get the chance to analyze a comic book?), dreaming, acting out a soliloquy, and he's just sitting at home, pretending to play games with Bullseye. I don't think so—it's too far fetched—but it's an idea. I don't see Russian roulette as torture in this case—I may be hardened by Miller's action/violence, but it's just a comic book, right? And here we have a pretty paradox. All graphic story fans are complaining about the lack of respect comics garner in America, and when something like Miller's **DAREDEVIL** comes along, these same fans complain that comics are read by children, and shouldn't be too suggestive. So how the hell can they gather respect from the public when its most loyal supporters are unwilling to accept new directions? Why must four-color, standard-distribution comics be thought of as children's material? Kids can still stick with **CASPER, ARCHIE** and **SUPERMAN**, and they won't be shocked. I don't want Tom Savini illustrating the funny pages, and Lou, you're correct in objecting to

graphic violence and gore, but I think you and too many people are finding fault with **DAREDEVIL**, when you could be spending your time tearing into **THE X-MEN**.

I'm sorry to see **CAPTAIN KENTUCKY** hit the skids. I don't find copies of your magazine too often, but Don's work has always been one of the highlights. I guess here is where I say "enclosed is a check for my renewal/subscription/copy," but give my back account a week or two to recuperate, and I'll order the Captain's first fifty episodes. And Sam, possibly you read a different **GRAPHIC NOVEL** starring the overrated X-Men and I did not. "God Loves, Man Kills" doesn't hit you over the head like most of Claremont's work, but it isn't exceptional in any way except art. I don't have my copy anymore, so I'm proceeding from memory, but the whole story fell apart from the word "go." First, Chris calls his evangelist "Stryker" (did I get the spelling right?) because that's a shortcut to characterization, for every cliche-fan knows if you want to make your desk sergeant or platoon leader a by-the-book, uncompromising, bad-talking tough guy, you call him Striker. I've seen enough war movies to know that, and with a name like that, the guy's got no hope. And how did he go, literally, from a dedicated army officer to organized religion? The connection is too thin, not enough information is given there, but since Chris has decided that organized religion is merely big business and bad news, we don't get all the details. I also remember anger over the killings and non-killings of the X-folks. It sure looked like a couple of them bought the farm, but no such luck. And how did this religion get its own private army, outside of the cliche-bin, where all mysterious private organizations, big business, and strong religious cults own their own commando force? Even the people act in Claremont tradition. The crowds are said to be anti-mutant, but I only get that in captions, while the police, senators and smart people show me that they know enough to question the crusade. I guess the masses are too stupid and gullible, and believe everything they see on TV, and buy up any X-product. Sorry, Sam.

So what's left? If you don't find a replacement for Don's efforts, hopefully another unknown shot at stardom, give those pages over to letters. They're always a lot of fun, right?

[They might be if I didn't have to spend so much time retyping the damn things! Oh, what heaven it'll be when I've got this typesetter memorized and I won't have to retype a whole slew of mistakes! MT]

PETER MANEKAR,3242 Decatur Avenue, Bronx, NY 10467: A fan has asked whatever happened to letter-writers of the past, and I just couldn't help but chime in "Who cares?" All the jerks did was hog space, and deprive other fans from getting their thoughts printed. I'm sure they weren't the only people with something of value on their minds, so I couldn't care less—they have seemingly vanished. I mean, they're not really necessary, as a whole new bunch of jokers now write quite regularly. **DD #197** had a letter from Mr. Don Newsome whereupon he commented that not until he called Denny O'Neil could he get a letter printed, since "several people seemed to have a unique monopoly on the letters page." Now considering his letter dealt with what the man deemed unfair portrayal of certain ethnic groups, I think the situation is disgusting! Editors seemingly feel, I think, obligated to print every letter or thereabouts, that this bunch sends. Maybe after a few were printed, they think it would look like an insult if they stopped printing missives. Their thoughts are far from being daringly literate, and they shouldn't be given such free reign. Actually, the whole thing seems like a bunch of brownnosers telling each other how great they are.

Most pathetic of the lot, I think, and this is a tough choice, is some guy in Canada who is trying to come across as an intellectual and fails. I think he's just looking for attention, and employs cheap psychological tactics in numbering his letters, which looks childish. Most also have the tendency toward writing very long letters, which further prohibits people from getting their stuff printed. And people too afraid of signing their letters properly seem cowardly and shouldn't be printed. Years ago, Marvel wouldn't print letters that weren't properly signed. I feel that policy was sensible. I hardly ever write, so it's not all "sour grapes." I just believe the same dopes should have enough decency and let their fellow comic fans have a chance at any views. If this gets printed, I expect negative reaction, but that's not anything I will take seriously!

[Well then, don't take this seriously either: I would agree that too many letters from regulars who contribute nothing new appear in too many letter columns. But you must understand why this occurs. Certainly, your own letter is a good example.

It's one thing to expect equal treatment from a lettercol writer; it's another when you don't offer your opinions in readable form. Your letter is hand-written, and not very clearly; it has no paragraphs, and, in fact, no margins. There are misspellings, missing words, and misuse of the language [all of which is corrected for publication by me], and believe me, if I wasn't trying to get every letter I've received in the past six weeks into print, I probably would've saved myself some time by copying over something I could read with little difficulty. Regulars in lettercols have the format down, that's all. Provide them with something neat, and short, despite what you said, and you're very likely to appear—if you have something to say.

As far as T.M. Maple goes, I disagree. And frankly, I can think of far better ways to become famous than to use a pseudonym and never provide an address.

I think we can come up with better things to be hostile about. MT]

RANDY HALL, 53 Fourth Street, Berrien Springs, MI 49103: Although I've been reading **TCR** for about two years now (and have seen some pret-ty wild items in the magazine along the way), this is my first letter to your publication. My reason for writing is to express my sadness at the death of one of my all-time favorite super-heroes, Captain Kentucky. I had heard something about his passing from a friend in Louisville (who introduced me to "good old C.K." a few years ago), but I asked him not to tell me the details so I could read them for myself in **TCR**. Captain Kentucky provided me with a great deal of fun in his all-too-brief run, and I just can't let the occasion pass without expressing my hearty "thank you" to Don Rosa fo every last sight gag, word play and piec of zip-a-tone that went into the strip. B the way, even though I have n heartily recommend) the **CK COLLEC TION**, I have missed several episode between #50 and #92, so if you're lookin for opinions on whether to run earlie **CK** strips, count me as a "yes." Sig First **DOOMSBURY** then **CK**, and no **M*A*S*H**. To use an old Marvel cliche Sheeesh!

I might as well place myself in th growing "legion" of readers who a gradually becoming firmly planted in t DC camp after years as a Marvelite Maximus. Even though I first read D comics as a pre-schooler back in the ear '60s, I did manage to be there wh Spider-Man and the FF made the appearance, and I've followed bot companies ever since. However, seemed that over the next ten years, found myself buying more Marvels far than DC comics, a condition that on recently changed after better than t years. With entries like the **TITAN THE LEGION, CAMELOT 3000**, a **THE OMEGA MEN**, DC is once aga high on my list. Not that I'm willing part with the Marvel comics I still enjo but I have been looking around a l more and picking up the goodies put o by DC, Pacific, First and even R Circle. There's just too much go reading to be had out there!

Mentioning **THE OMEGA MEN** minds me that I want to express m agreement with the opinions on violen in **TCR** #90. While I think that censorship is indeed a problem in that stifles creativity, if blasting childre heads off is as creative as com producers can get, I wouldn't mi seeing a bit of restraint. After all, ite like decapitated heads and bas scenes have the nasty habit of diminis ing my enjoyment of a comic story, n enhancing it. Comics are such subjective medium of entertainme depending on whether you "like" comic or not, that something disturbing as gratuitous violence gra ically portrayed is a bit dangerous, in opinion. Give us a break, Mr. Slifer, you-please!

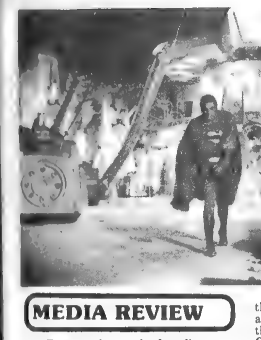
One other thought: if some creato would spend more time working quality comics and less on knocking "Dastardly Competition," maybe s travesties as **U.S. I** and **TEA AMERICA** could be avoided. Sou reasonable?

By the way, I just can't agree w the sentiments expressed on **GA FIELD**. I enjoy the gags and think art is great, along with most of friends. It's just a "different breed cat" than such other classics as **PE NUTS** and **BEETLE BAILEY**. Als think **TCR** #209 is the first time I've e heard of anyone actually **liking HEA CLIFF**. Guess it's all a matter of tas

Well, I guess I've dragged this long enough. **TCR** is a great publicat and I hope you'll continue to keep it of all the latest tidbits on the wh comics field. Having only discove comics "fandom" a couple of years a it's very interesting to see what oth are thinking about comics—yes, e Sam Kujava! Kudos and keep up good work.

[As if in answer, find episode #51 of CAPTAIN KENTUCKY beginning this very issue!

And of course it's all a matte taste. Or lack thereof. MT]



MEDIA REVIEW

Two months worth of media news, and not much space, as usual. Here we go... Laurel Entertainment has announced a co-operative effort with Marvel to produce a new super-hero for a theatrical film. Laurel is also involved in a TV talkshow , five pilots of which have been shot. One of the guests on one episode is Harvey Kurtzman... **SUPERGIRL** began shooting April 18th... The premire of **SUPERMAN III** will be in Washington on June 12th in a benefit for the Special Olympics. A second premiere will be held in New York on June 14th for the Film Preservation Fund and the Museum of Modern Art. The film opens nationally on June 17th... Official announcement of Roger Corman's intentions to do a **SPIDER-MAN** movie has finally appeared in **VARIETY**... If you've seen **A LITTLE SEX** on Cable recently, then you have seen the next paramour of Indiana Jones. Kate Capshaw will co-star with Harrison Ford in the Steven Spielberg movie **INDIANA JONES AND THE TEMPLE OF DEATH**, which began filming in April for Paramount. It's scheduled for Summer of '84... Also filming now is **DUNE**, directed by David Lynch and starring Max Van Sydow, Sting, Francesca Annis, Silvana Mangano and, Kyle McLachlan as Paul. The film was originally scheduled to be made in 1972 by Alexander Jacobs with Patrick McGoohan, and two subsequent attempts to get the project off the ground also failed. It's on now, though... Other science-fiction-oriented projects in production include **STARMAN** starring Michael Douglas, shooting in May; **GREMLINS**, developed by Steven Spielberg and directed by Joe Dante; a theatrical version of **ONE STEP BEYOND** from Universal; and M-G-M is doing **ICE PIRATES**... **SHEENA** is supposed to begin filming in August, though no star has yet been chosen to play the Jerry Iger-Will Eisner creation. Columbia is making it with David Newman rewriting the screenplay for Embassy Pictures; John Guillermin is the director...Blake Edwards is keeping busy, with **CURSE OF THE PINK PANTHER** starring Ted Wass and Joanna Lumley due in August, **THE FERRET** project original meant to star Dudley Moore back in production, and a new TV movie of **PETER GUNN** on his schedule. He will write and produce the latter, based on the series which gave him his start in the late '50s.

On the TV side, ABC has announced their fall schedule, and sadly jettisoned all the interesting adventure series of the '82-'83 season: **GREATEST AMERICAN HERO, TALES OF THE GOLD MONKEY, and THE QUEST**. The only other ABC show that I watched regularly (**IT TAKES TWO**), was also cancelled. None of the new projects, from information available to me, offers much in the way of any favorite actors, writers, producers or concepts to look forward to. But I've been fooled before... Jim Korkis pretty well covers the Saturday morning schedule in this issue's **Cel Break**, but here are the times as of now: ABC: 8:00-**The Best of Scooby Doo**; 8:30-**The Little Rascals/Richie Rich**; 9:00-**The Monchhichis**; 9:30-**Pac-Man**; 10:00-**Rubik the Amazing Cube**; 10:30-**The Littles**; 11:00-**The Puppy's Further Adventures**; 11:30-**Scooby and Scrappy Doo with The Fonz**; 12:00-**ABC Weekend Special**; 12:30-**American Bandstand**; CBS: 7:00-**Captain Kangaroo**; 8:00-**The Biskitts**; 8:30-**Saturday Supercade**; 9:30-**Dungeons and Dragons**; 10:00-**The Dukes**; 10:30-**Charlie Brown and Snoopy Show**; 11:00-**Benji**; 11:30-**Bugs Bunny/Road Runner Show**; 1:00-**New Fat Albert Show**; 1:30-**CBS Children's Film Festival**; NBC: 8:00-**Flintstone Funnies**; 8:30-**The Shirt Tales**; 9:00-**Smurfs**; 10:30-**Alvin and the Chipmunks**; 11:00-**Mr. T** (?); 11:30-**Going Bananas**; 12:00-**Amazing Spider-Man**; 12:30-**Thundarr the Barbarian**. The only show not covered by Jim was Hanna-Barbaera's **GOING BANANAS**, which is live-action featuring a guy in a gorilla suit. I dunno, I like the idea... Pilots which may or may not have been bought by the time you read this which interested me a little include (CBS's) **EMPIRE**, starring Patrick Macnee, **THE FOUR SEASONS** based on the Alan Alda movie, produced and written by him; **AFTERM*A*S*H**, which I mentioned last issue; **DOMESTIC LIFE** starring Martin Mull produced by Steve Martin's production company; (and NBC's) **SUNDAY FUNNIES** the pilot of which was just shown, but pre-empted in Milwaukee), featuring actors as famous comic-strip characters; **ANOTHER JERK** starring Mark Blankfield based on Steve Martin's **THE JERK** from Martin's production company; **FIGHTMARE**, a new Universal horror anthology produced by Chris Crowe and Alex Beaton; and the one I'm most looking forward to, MTM's **BAY CITY BLUES** created and produced by Steven Bocho. The last-named has already been assured a fall spot on the schedule and is about a minor-league baseball team, certainly subject matter untouched by any TV show I've ever seen... William Link and David Levinson are doing a CBS pilot called **PROTOTYPE**—which sounds remarkably similar to the failed Gene Roddenberry project **QUESTOR**; the government's attempts to take a scientist's human-appearing android to use for espionage/assassination purposes, and the pair's flight from same. We'll see... Hugo Pratt's **CORTO MALTESE** is being made into an animated series by the Italian-Yugoslavian Zagreb Films. Pratt's comics are the basis for each episode, and though thirteen have been ordered, the ultimate intention is to do a 52-episode series... HBO and Wilcox Productions are doing a pilot for **THE BRADBURY CHRONICLES**, a proposed series which would feature adaptations of Bradbury stories done by Ray himself.

Reviews of recent TV shows: **THE RETURN OF THE MAN FROM U.N.C.L.E.** began slowly and was overly cute, with in-joke references to a bunch of things, but the last hour or so was so much like the old show that I relished the idea of a revival. Robert Vaughn, who has looked very old in other vehicles, looked pretty good here. My friend Larry Charet tells me that there was considerable material shot for but not used in the movie; unfortunately, as this was **already** a TV film, no prospects of the footage being restored is in **SUPERMAN, STAR TREK, CLOSE ENCOUNTERS**, et al. are likely. ... Disney's trio of new half-hour sitcoms are all marked by the stultifying lack of comedic timing which used to make some of their live-action material palatable. **SMALL AND FRYE** amazingly makes both miniaturization of a human and Darren McGavin boring; **GUN SHY** is well-cast but abominably written and nearly everything shot outdoors has to be redubbed (they've got to be in the flight-path of Dumbo...), and if Guy Williams was dead, he'd be spinning in his grave after seeing **SON OF ZORRO**, an alleged comedy which makes a shambles of the fondly-remembered original. It's not the same guy, as this Zorro's secret i.d. is Don Diego Vega, instead of Don Diego de la Vega). What's next? **DAVY CROCKETT'S STUPID NEPHEW? LONG JOHN SILVER AND SOME PETS?** I note that Disney's rep has become so bad that **none** of these series mentions the Disney name until the conclusion of the credits. **Quite** a comedown from when I was a kid and nothing meant quality more than that **Walt Disney's**... prefix... None of the other short-term network series have been particularly engrossing. The four-hour pilot for V was badly-paced, obvious and open-ended in the famed **BATTLESTAR GALACTICA** manner. Yet another war story couched in science-fiction special effects... The one new series I like isn't on one of the networks, it's on a cable network. Nope, not Showtime's **PAPER CHASE: THE SECOND YEAR**, which continues the banal, hackneyed style of the CBS series. Nope—it's HBO's **PHILIP MARLOWE PRIVATE Powers Booth**. It's a BBC production, mostly shot in England, but it's a beautiful evocation of L.A. of the thirties, and Powers Booth is my personal favorite as Marlowe, yes more than Bogart (who remains Bogart in any of his films). If you get a chance, catch it.

—R. Blabbit

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

046

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ACCORDING TO THE NATIONAL WEATHER SERVICE, IT'S SUPPOSED TO BE VERY COLD ON THE NORTH POLE TODAY.
Brrr.....
LOOK, UP IN THE SKY!.. IT'S TWO BIRDS AND A RABBIT!
NO! IT'S 3 AIR-PLANES!
NO, IT'S PHANTOM BUNNY, BULLET CROW AND THE FLY SMASHER, A.K.A. CORONARY CANARY.
HOORAH! THE EARTH IS IN A STATE OF PERFECTION ONCE AGAIN! ..EVEN THE WEAK AND INFIRM WILL BE SAFE!
I WONDER WHERE THEY'RE OFF TO.
I'LL TELL YOU WHERE! ... TO MEET ME. ...PETE THE POLAR BEAR! OF COURSE, IF YOU'D READ "NATIONAL GEOGRAPHIC" INSTEAD OF ALL THOSE STOOPID COMICS, YOU'D KNOW ALL POLAR BEARS ARE NAMED PETE! ..EVEN THE GIRLS.
SQuirk.
I CAN'T WAIT TO MEET ALL MY GOOD FRIENDS ON THE NORTH POLE! THERE'S PETE THE POLAR BEAR AND HIS MOM, PETE THE POLAR BEAR AND HIS NEPHEW, PETE THE POLAR BEAR AND HIS SISTER PETE
GOSH! I HOPE I REMEMBER EVERYONE'S NAME!
AR

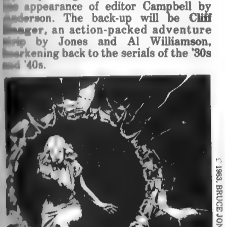
CAPTAIN KENTUCKY
©1980 Dan Ross
EPISODE 56: FINDS LANCE PERTWILLABY PATROLLING DERBY TOWN FROM ON HIGH AS... CAPTAIN KENTUCKY!
AS I'M KEEN ON PEOPLE SAYING, WHAT I'VE BEEN LOOKING FOR? NOW, AS LONG AS THERE'S NOT A RUNAWAY STEAMBOAT IN THAT HOUSE, MAYBE I'LL FINALLY BE ABLE TO DO SOMEBODY SOME GOOD!
HALP! HALP!
G. BURBANK U.S.
HEY, SONNY BOY! WHAT'S THE TROUBLE?
I'LL FIND OUT IN A MINUTE, BUNKY.
GAH! SHARK! SHARK!
JUST SAW A SHARK'S FIN SLICING THRU THAT SHAG RUG!
THAT IS A SHAG SHARK!
C.K.'s PRE-RECORDED SECRET MESSAGE
A SHAG SHARK? YOU'RE TELLING ME THERE'S AN ENTIRE SHARK DOWN IN THAT RUG PILE??
IT'S TOO TECHNICAL TO GO INTO RIGHT NOW, BUT WITH ALL THIS SPARE TIME AND EXTRA CASH I HAVE NOW, I THOUGHT I'D THROW TOGETHER ANOTHER OF MY INGENIOUS, TOTALLY UNIQUE IDEAS IN MY HOME LAB.. AND THAT DIRTY SUCKER GOT AWAY WHEN MY GUARD WAS DOWN!
CHOMP!
FOR THIS EPISODE WAS CLIPPED OUT BY A PROOFREADER ON FIRST PUBLICATION. IT WAS REUSED LATER...
YOU DON'T REALLY EXPECT ME TO BELIEVE THAT RUBBISH, DO YOU?
LOOK, PAL... WHEN A NUT IN BLUE LEOTARDS AND A CAPE MADE OUT UVA KENTUCKY STATE FLAG FLIES IN MY WINDOW LIKE TINKERBELL, I USUALLY DON'T MUCH CARE WHAT HE BELIEVES!
HERE -- SPRAY YOURSELF WITH THIS?
WHAT IS IT?
GLORY RUG CLEANER. DRIVES 'EM INTO A BLOOD FRENZY. YOU DISTRACT IT WHILE I GRAB MY SNOW SHARK HARPOON!
FOOSH!
RING!
CHOMP!
HELLO -- WHAT? NOW LOOK, "BIRTHDAY BURFORD"? HOW MANY TIMES DO I HAFTA TELL YA -- I NO LONGER CARE WHOSE BIRTHDAY IT IS EVERY DAY! STOP CALLING ME AT HOME! .....DRAT -- WHERE'S THAT HARPOON?! I CAN'T FIND ANYTHING AROUND HERE WITH ALL THESE "WHO SHOT JR." ALBUMS MY RECORD PRODUCER PAID ME OFF WITH!
HURRY!?
CHOMP!
WHO SHOT JR.?
WILL GARISH AND C.K. PREVENT THIS TERROR FROM BEING UNLEASHED ON THE PLUSH FLOOR COVERINGS OF LOUISVILLE? TUNE IN NEXT WEEK!

Captain Kentucky
EPISODE 52
©1980 Dan Rosa
NOW, DON'T ASK ME TO EXPLAIN THIS... BUT THERE'S THIS SHAG SHARK, SEE... IN THE PILE OF THIN RUG, Y'KNOW? ... AND IT'S CHASING C.H. AND GARY BURBANK, RIGHT? AND, SO, ANYHOW...
ARG! IT'S GOT MY FOOT!
DON'T WORRY... I FOUND MY SNOW SHARK HARPOON! I'VE GOT HIM NOW!
CHOMP!
DAMN! THAT SUCKER'S TRICKY!
WELL, IT'S A GOOD THING I'M INVULNERABLE AND THE HARPOON GLANCED OFF MY SUPER-HARD SKIN!
OOPS. MY DOSE OF OCTA-HEXA-GUMP MUST'VE WORN OFF. YOU'VE SEVERELY LACERATED MY ANKLE. I'LL NEED STITCHES.
AND I'LL BET I'M NOT COVERED FOR HARPOON INJURIES.
LIMP OUTTA THE WAY! I'LL GET THAT MONSTER WITH MY HOOVER!
WHIIIIRR
...I DON'T BELIEVE I'M SEEING THIS!
OH-OH... THE DUST BAG IS SPLITTING!
RIIP!
C.H.'s PREDECODED SECRET MESSAGE: I'VE BEEN ASKED TO SAY THAT BURBANK'S PRODUCER DIDN'T REALLY PAY HIM IN RECORD ALBUMS; PERHAPS I SHOULD ALSO POINT OUT THAT THERE ARE REALLY NO SUCH THINGS AS SHAG SHARKS!
HERE'S SOME "LOVE MY CARPET"? AT LEAST I CAN MAKE IT SMELL AS FRESH AS ALL OUTDOORS.
I'VE GOT A BETTER IDEA! GET IN THAT ROOM THERE AND GET READY!
RIPP!
NOW, UNLESS I FAINT FROM BLOOD LOSS, WE'VE GOT IT! ARE YOU READY TO THROW THE LEVER?
YEAH-BOY!
SWISH
RIIPP!
GURGLE!
HAH! NOW IT'S M.S.D.S. PROBLEM!
GOOD SHOW, UH... THERE'S YOUR PHONE AGAIN-- TRY TO MAKE IT BRIEF AS I'D LIKE TO SUMMON A PARAMEDIC CREW BEFORE I LOSE CONSCIOUSNESS!
RING!
THIS IS MR. BINGHAM. I THOUGHT I'D LET YOU KNOW THAT I WAS ABLE TO REPLACE YOU ON THE RADIO AS I KNEW I WOULD. AND I WAS FINALLY ABLE TO LOCATE A MEMBER OF THE INTELLECTUAL COMMUNITY... A FAMOUS, COLORFUL, LOCAL PERSONALITY... WHO JUST HAPPENED TO BE BETWEEN JOBS. HE'S ON RIGHT NOW... WHY DON'T YOU TUNE HIM IN?
HIYA, GANG? THIS IS YOUR OL' BUDDY "ERNEST ERNIE GRAYSON COMIN' ATCHA WITH A WHOLE AFTERNOON OF... HM-- LOOKS LIKE ROCK N' ROLL JUNK OR SOME SUCH, RIGHT, SAMBO?
RIGHT! AND DON'T ANY OF YOU GET AN IDEA OF SWITCHING CHANNELS, OR YOU'LL HAVE A NASTY LIL LAWSUIT ON YOUR HANDS.
NOT ANOTHER "ANNIVERSARY" EPISODE! ALREADY?! BUT YES! CELEBRATING C.H.'s FIRST BIRTHDAY (WHILE HE RECUPERATES) WITH A SPECIAL EXTREMELY ABNORMAL SIZE EP

PACIFIC COMICS NEWS

Pacific has announced a number of new books over the past two months. They are:

SOMERSET HOLMES: written by Bruce Jones, drawn by Brent Anderson and edited by April Campbell (who has re-written much of Jones' Marvel and DC work), this book's title heroine is a mystery/intrigue character modeled on the appearance of editor Campbell by Anderson. The back-up will be **Cliff Hanger**, an action-packed adventure strip by Jones and Al Williamson, hearkening back to the serials of the '30s and '40s.



© 1983 BRUCE JONES AND BRENT ANDERSON

QUEST...AND OTHER TALES: More Warren reprints, this time of Jeffrey Jones material, on Baxter stock.

BOLD ADVENTURE: Three features will be used in each issue, beginning with **Time Force** by Bill DuBay and Rudy Nebres, reminiscent of their Warren work; **Spitfire**, a World War II series by DuBay and John Severin; and **The Weirding** by DuBay and Trevor Von Eeden, set in San Francisco in the late '30s and featuring Robert McCormick, who has the ability to become a living shadow.

THE JOE KUBERT SCHOOL PRESENTS 1ST FOLIO: Six stories by students of Kubert including Ron Randall. A Kubert cover adorns the issue.

SUN RUNNERS: According to **THE COMICS BUYER'S GUIDE**, this is a futuristic super-hero group comic to be written by Roger McKenzie and drawn by Pat Broderick. A McKenzie back-up series called **Mike Mahogony** will round out the issue.

ALIEN WORLDS #4 features "Princess Pam" by Bruce Jones, story and pencils and Dave Stevens, inks, a two-pager by Jeff Jones, and an Al Williamson-Frank Frazetta story with new Jones text, "Savage World," reprinted from **WITZEND #1.**

COMING COMICS

BERNI WRIGHTSON, MASTER OF THE MACABRE No. 2, August. Warren reprints are "Cool Air," "Jennifer" (written by Bruce Jones), "Clarice" (Jones), and "The Laughing Man" (Jones). Wrightson did the cover. [5/5-5/10]

SILVER STAR No. 4, August. "The Goliath of the Ghetto" is by Jack Kirby and Mike Royer. The back-up is by Tim Burgard. Kirby and Royer did the cover. [5/5-5/10]

ALIEN WORLDS No. 3, August. This issue features "The Inheritors" by Bruce Jones and Wade Hampton; "Dark Passage" by Jones and Tom Yeates; and "Pi in the Sky" by Jones and Ken Steacy. Bil Stout did the cover. [5/17-5/23]

EDGE OF CHAOS No. 1, August. Eric Cleese journies back to antedeluvean Atlantis where he meets the gods of mythology in this story written and drawn by Gray Morrow, who also did the cover. [5/17-5/23]

WORLD OF WOOD No.1, August. Four Warren stories are reprinted: "The Cosmic All," "War of the Wizards," "The Battle of Britain" and "The Curse" and all are by Wally Wood. Plus a text appreciation by Jim Steranko and a cover by Dave Stevens. [5/26-6/1]

CAPTAIN VICTORY and the GALACTIC RANGERS No. 12, September. "The Lost Ranger" is the conclusion of Captain Victory's origin by Jack Kirby and Mike Royer. The back-up is "Aye For an Eye" by Bruce Jones and Kent Williams. Kirby and Royer did the cover. [June]

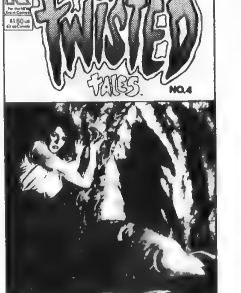
© 1983 JACK KIRBY

EDGE OF CHAOS No. 2, September. The second part of the three-parter. Gray Morrow story and art. Morrow did the cover. [June]

GROO THE WANDERER No. 5, September. Groo goes on a nautical odyssey in another issue by Sergio Aragones and Mark Evanier. Aragones did the cover. [June]

QUEST...AND OTHER TALES No. 1, September. Warren reprints include: "Quest," "Cold Cuts" written by Berni Wrightson, and "Harry." Jones did the cover. [June]

SOMERSET HOLMES No. 1, September. A woman finds herself beaten, tattered and dazed, but able to protect herself while she tries to recall why anyone should want to attack her. Bruce Jones and Brent Anderson do the story and art. The back up is **Cliff Hanger** by Jones and Al Williamson and is set in the Amazon jungle. Anderson did the cover painting. [June]



© 1983 BERNIE WRIGHTSON

TWISTED TALES No. 4, September. All stories are by Bruce Jones. "The Well" is drawn by John Bolton; "Nick of Time" is by Don Lomax; and "Secret Place" is drawn by Jones himself. Bolton did the cover. [June]

WORLD OF WOOD No. 2, September. Reprints include "To Kill a God," "ME-262," "The Mummy" plus more. Bill Wray did the cover. [June]

WHITMAN COMING COMICS

Walt Disney CHIP 'N' DALE No. 80. [5/5]

Walt Disney CHIP 'N' DALE No. 81. [5/5]

Walt Disney's COMICS AND STORIES No. 504. [5/5]

Walt Disney's COMICS AND STORIES No. 505. [5/5]

Walt Disney DAISY AND DONALD No. 57. [5/5]

Walt Disney DAISY AND DONALD No. 58. [5/5]

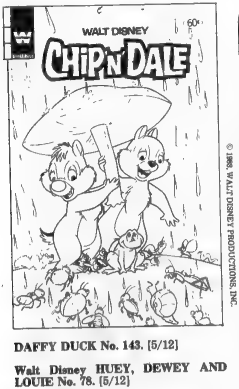
Walt Disney HUEY, DEWEY AND LOUIE No. 77. [5/5]

Walt Disney SUPER GOOF No. 71. [5/5]

BUGS BUNNY No. 242. [5/12]

BUGS BUNNY No. 243. [5/12]

Walt Disney's COMICS AND STORIES No. 506. [5/12]



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DAFFY DUCK No. 143. [5/12]

Walt Disney HUEY, DEWEY AND LOUIE No. 78. [5/12]

LOONEY TUNES No. 45. [5/12]

PORKY PIG No. 107. [5/12]

LITTLE LULU No. 267. [5/19]

THE PINK PANTHER No. 85. [5/19]

POPEYE THE SAILOR No. 169. [5/19]

TOM AND JERRY No. 343. [5/19]

Walt Disney UNCLE SCROOGE No. 204. [5/19]

Walt Disney UNCLE SCROOGE No. 205. [5/19]

ET AL

We've got it on good authority that **DON ROSA'S COMICS AND STORIES** will be appearing in the near future, collecting Don's old **RB*CC** strip **The Fortwillaby Papers** episodes 128-133. Since we haven't officially been given the news, we won't mention the publisher—but look for it this year.

NOBODY ASKED ME, BUT

Obviously, the big story this month has to do with DC's switchover to what looks to be a fan-shop-oriented line of comics, leaving the newsstand "regulars" orphaned out in the cold with poorer paper at higher prices. The whole thing is still in the planning stages, but let us hope that this changeover means a new perception of what it will take to revive **any** sales—a shift in subject matter, age-targeting, and even advertising.

I've spoken long and hard about the pre-teen market and how much I feel it has been neglected, and it appears that there currently appears to be interest on the part of both DC and Marvel to do something for the age group. Strangely enough, this new plan, whereby fan-oriented books are printed on better paper, may actually work to the detriment of the sale of books to youngsters.

Consider that most little kids' books are bought by their parents—who, in these times, may be watching every penny. That comic, with its flimsy newsprint, light covers and 75-cent price may not seem as good a buy to them than a Whitman hardcover Little Golden Book or a coloring book, or any of the "real" books available in the kids sections at B. Dalton's and Waldenbooks for five times the price of a comic. Kids are rough on comics, and though we grew up with a culture that thought of comics as just as disposable as the daily paper, wouldn't it seem logical that a Baxter-paper comic would seem more attractive to the parent today who doesn't have that perception? Heavier paper, it seems to me, would be more attractive even if it meant cutting the page count to 24.

Of course, the material involved would also have to be good—but that pretty well goes without saying. Whitman's Dynabrite Comics series didn't do well enough for them to continue it, but then, those books were stuck in coloring book racks alongside a whole bunch of similar-appearing stuff. It remains to be seen if the idea could work on a regular comic rack.

* * * *

We were the first to break the story about Marvel's interest in buying the Harvey characters in information relayed to us by Paul Gilbert, who we thank again. The prospects, what with Tom DeFalco's transfer to a new "children's" line, would seem good that Marvel does have the intention of buying at least the license to do the books. What isn't clear yet is whether they'd be buying Harvey out lock, stock and barrel. If they do, Marvel would then own the Harvey World Famous Cartoons package—comprised chiefly of the Famous Studios/Paramount non-licensed character cartoons (meaning everything but the **Popeye, Little Lulu** and **Superman** series) as well as the Harvey-produced **NEW CASPER CARTOON SHOW.** These cartoons probably lent a great deal of needed capital to Harvey in the past ten years, and they may be the only thing that kept the books afloat. I do find it difficult to believe that Marvel would think about reviving books that **weren't** at least breaking even.

DeFalco, of course, received ample training in children's comics from a long tenure at Archie Comics, and it is rumored that Harvey's Sid Jacobsen will be a consultant. Don't expect any major changes than were made in the DENNIS THE MENACE series that failed last year. (My opinion is that it was simply lost, a single kid's book amidst more "mature" adventure titles around it.)

But for me, there's an added interesting aspect to all of this. If Marvel buys Harvey completely, then all of the former characters would also be rife for use...and though Harvey isn't known for its super-heroes—Stuntman, for example, would be nice, but unlikely—they did have a long-running super-heroine who might have very little difficulty in fitting into the Marvel Universe. Spider-Man's currently sparring with another character with the same name, but wouldn't it be nice to see Linda Turner the original Black Cat, in action again?

* * * *

Heaven knows, no one's perfect. I've certainly proven the point more than once in these pages. But sometimes I think there seems to be a deliberate conspiracy against accuracy going on in fandom, and by which all larger facts begin to become suspect.

Newspapers and magazines, of course, are generally the sloppiest source for factual detail about fan-oriented material. I've read articles in film magazines, though, which can't seem to get it into their heads that film studios have specific spelling and punctuation—**Warner Brothers** is wrong; **Warner Bros.** is correct. M-G-M is hyphenated there are no periods. It's M*A*S*H, not MASH, M.A.S.H. or M-A-S-H.

I can't count the number of times I've seen DC, EC, ME, ACG and other comics companies punctuated. You'd think that the name of the company would be the easiest thing to get right—but then I also can't count the number of times I've heard people call Charlton "Carlton."

Recently, Eclipse Comics sent out releases to the press about the new Marshall Rogers strip to appear in **ECLIPSE MONTHLY.** Trouble is they included promotional art from Rogers' which featured the logo for the strip. What Eclipse and every news magazine except **TCR** has been referring to as **Cap'n Quick and the Foozle**, actually is called **Cap'n Quick and A Foozle**, the indefinite article apparently being somewhat important to the strip's plotline. The error appears in most Eclipse promotional advertising, such as the back cover of **JOHN LAW #1.** Somebody—Marshall himself probably—must have caught it; Eclipse's latest release gets it right.

We're getting histories of comic groups from a lot of sources these days, and it rarely fails that when the subject of the history is DC comics, the historian in question makes a point of reminding us that DC was once called National Periodical Publications. Now, when someone's writing a history of Marvel Comics, and brings up the corporate name, you pretty well give them the benefit of the doubt; certainly, though Timely was never the group-name in any cover colophon or even house ad, that name was listed in the indicia of at least a couple of their titles. And it wasn't until the late '60s that the group was finally housed under one publisher name (Magazine Management),

whatever company name you want to use but Marvel is okay with me. With it though, it's a far more definite matter.

I can speak with no authority on pre WWII DCs, which apparently went through a bunch of corporate names like every other company of the period. But there are definite chronological periods of out-of-the-ordinary DC company names, and they are rarely followed. Before issues dated February, 1947, there were two branches of the company, one owned by M.C. Gaines, and the other by Donenfeld and Liebowitz. The Gaines portion of the company went under two names: J.R. Publishing Co. and Jolain Publications, Inc. (there might be others). The Donenfeld/Liebowitz half went under the names of World's Best Comics Co., Tilsam Publications, Inc. and (of course) Detective Comics, Inc., the source for the cover colophon of **DC**. For a brief time near the end of the war, Gaines' books were split from the DC line and designated **AA** (All American Comics) in a colophon which Gaines (Gaines' idea) EC trademark. With the issues dated February, 1947, however, all the various books published under the various companies were published only by National Comics Publications, Inc., reflecting the buyout of Gaines half of the company. Except for three subsidiary companies used for the publication of some romance and humor titles (Beverly Publishing Co., Arleigh Publishing Corp. and Signal Publishing Co.) all DCs went under that corporate name until books dated November, 1961 when **Periodicals** finally replaced **Comics** (probably intentionally obscuring the company's involvement with comic-book publishing).

National Periodical Publications became the publisher of record, and only that with February of '77 when the company, with Jenette Kahn as publisher, was rechristened DC Comics Inc. (no comma). That's actually nine months less than it was known as National Comics Publications. (During that period, DC actually reconnected with the other half of its company when they bought into EC's **MAD Magazine**, sometime between October of '63 and October of '64. In 1968, both DC and EC were bought by or merged with Kinney National Service, and a short time late, bought by Warner Communications. Neither transferral of ownership altered the publishing company name.) During those fourteen-plus years, I believe the only other subisidiary name to be used was Hampshire Distributors, Ltd., used for the Jack Kirby black-and-white magazines. Apparently, DC felt funny about being connected with these very tame yet nonetheless "non-Code" magazines.

The only other colophon/name change to be noted came in the late '50s, when, for some reason, DC split their dying funny-animal line off to form the "Independent Humor Group." The colophon IND only appears on a handful of comics, and not many people are aware of it at all.

Anyway, future historians who are reading this, please take note.

* * *

As long as we're pointing out mistakes, Jerry tells me that **UNCANNY X-MEN** #172 contains one of the great drastic fubars of the year. When the **NEW MUTANTS** was delayed before its launching last year, it screwed up some crossover continuity between it and its parent book. By this time you'd have assumed that they had had the time to straighten everything out—but no such luck. In that particular **X-MEN**, Storm casually reveals that Karma, a member of the New Mutants, has been killed, and the fact is confirmed by a footnote saying it appears in **NM** #7. Only trouble? The issue in question isn't scheduled to appear for two weeks—very casually ruining whatever impact the surprise the death of the character may have generated. Tsk-tsk.

* * *

Anyone reading **FLASH** #324 that pays attention to the credits may have wondered if inker Dennis Jensen fell off his snowmobile in the great wilds of Park Falls and sprained his arm or something; I can tell you that it's not true; the inks on the issue were instead the miscredited work of Sal Trapani.

* * *

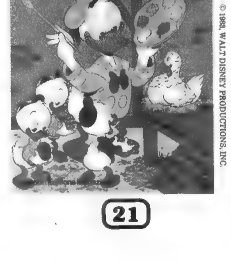
One other error to point out. Inasmuch as I've belabored this before, I almost let it go, but it continues to happen and I can't keep quiet. **DC COMICS PRESENTS** #59 refers to "premiere artist Joe Shuster" while a **G.I. COMBAT** lettercol refers to an upcoming **Haunted Tank** three-parter's "premier episode." Both, of course, are wrong. Once again, **premiere** means the first appearance of something, like a play or a debut. **Premier** means first in importance, or best. These words are **not**, repeat, **not** interchangeable.

Enough said?

* * *

Thank yous are in order to a number of people. A belated thanks to John Achziger, who kindly sent us his personal indexes of his entire comic collection for our use since he's decided to leave comics collecting. We'll try to put them to good use, John, and we appreciate all the time and effort it took for you to do the work. Many thanks.

And a thank you goes across the ocean to our friend Martin Lock at England's **FANTASY ADVERTISER** helm, who, noting my interest in the originals, sent along a brand-new English magazine reprinting the work of the Italian artist who does such a good job in emulating Carl Barks' work. The full-color comic (approximately 8½" x 11," 24 pages, 25p) is called **THE DISNEY MAGAZINE**, and features in the first issue a **Goofy** story in the style of Paul Murry and a **Donald Duck** and **an Uncle Scrooge** story by the Italian Barks imitator (I assume the country of origin is Holland only because all the stories have a "D" prefix code on them). Shown here is the cover, which fooled a few Barks fans around when I showed it to them. (I must make it clear that he has the style down—it **isn't** merely a story filled with swipes.) Don't look for the magazine in comic shops, as I'd assume the Disney agreement with London Editions Magazine (formerly known as Egmont Publishing) would prohibit infringing on Whitman's license in the U.S., preventing importation by comic shops.



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My suggestion: find yourself an English pen pal.

* * *

It's always been my belief that you don't mess with a classic. It makes sense that you can only lose by comparison. But it continues to happen; they're going to do a new **CASABLANCA** TV series, they keep trying to do new **Bugs Bunny** cartoons, they're discussing **E.T. 2**.

And now, DC has gotten into the act. Few things in comics are as classic as the **Superman** logo. It's probably one of the few logos in the world that is instantly recognizable by its shape, and is also probably the single-most imitated logo in the world. Originally created by whoever lettered the first **Superman** adventures (possibly Joe Shuster himself), it was redesigned in the early '40s by Ira Schnapp, and has appeared unaltered since 1942 or thereabouts. Until now.

Perhaps "inspired" by the use of the original version of the logo used on last year's **DC COMICS PRESENTS ANNUAL**, someone dug it out and had one of today's letterers redraw it. It now appears on every **Superman** book, and I have to say that it's pretty ugly. The squared U, P and R have been rounded off, which isn't so bad in itself—however, the negative spaces of the letters have been made much smaller, the perspective has been changed, and worst, the S has been altered so that it leans the wrong way. It's no very clearly drawn (echoing the original), with the curl unsymmetrical and the top far too heavy for the bottom. Having it lean to the right makes it appear out of line with the rest of the letters and it fails to expand the semi-circular motif of Schnapp's design.

Certainly, there was room for some modification in the Schnapp version—the parallel planes inside the P and R, for example, should have been illuminated. But the modifications could have been far more subtle. If they had to go to a new logo simply for change's sake, I'd have taken the logo used for the first **Superman** movie.

To continue the carping about lettering, I'll be sitting here for a whole year looking at this year's **PRICE GUIDE**, and wondering how come the letterer of the logo pulled the C in **PRICE** from an entirely different typeface than the other letters, which have a rounded motif instead of the square one he used on the C. The C should have looked like the G in **GUIDE**.

* * *

Those of you who buy comics for your children, or simply want to avoid buying material which would have been found objectionable by the old Comics Code Authority, might want to be

forewarned about DC's new non-returnable title, **THRILLER.** From the photocopied pages we were sent with the press release, it's appartent that writer Robert Loren Fleming seems intent on showing how adult-oriented he's trying to be by using language which is common to most of today's movies, but which wouldn't go on television and which has heretofore not appeared in any DC comics I'm aware of. I suppose someone has to fill the gap left by Warren's demise...

* * *

Mike Flynn sent two more books in photocopy form to me for review, and though both are already out, I promised I'd review 'em—so...

SGT. ROCK ANNUAL #3 is better than last year's Kanigher/Spiegle team up, which I found both annoying because of Kanigher's typical simile-per-panel narration and the totally unprovoked and needless killing off of Larry Rock (in what seemed like sour grapes; Kanigher has promised to kill off Rock before he goes so no one else can ruin him, and Larry Rock had been handled by other writers and it seemed like he wanted to stop it all once and for all). No one can deny Kanigher's expertise and his obvious longevity on the book shows his popularity, but to me not enough care goes into the mechanics of his writing. #3 is rife with similes and occasional metaphors of course; nothing in me ever expects a veteran leopard to change his spots at this late date. But this one actually made me feel like the deaths being caused by the war were being felt by the people involved, unlike many other stories in which some kind of lip service is paid to the horror but it isn't really shown. I can recommend this one.

The other book is **FURY OF FIRESTORM #13**, and I can't say my opinions have changed at all about the book since I last read it. Pat Broderick still can't draw very well (especially human beings) and Gerry Conway is still unable to write about characters I have any sympathy or empathy for. As a technical achievement, I suppose its no worse than any of the 70s Marvel books turned out by everyone else, and I suppose I understand why the book sells, but if anyone were to ask me, I'd say save your money.

* * *

Add my name to the list of people disgusted by the introduction of Katana, an alleged heroine in **BATMAN AND THE OUTSIDERS**, whose debut is as a sword-wielding, back-stabbing assassin. Dear DC: yecchhh.

-Mike Tiefenbacher

A COMIC READER

By Sam Kujava

This is a column about current comic books. Every comic fanzine these days has such a column. Or more than one, depending on how much space there is to fill. I try to make **ACR** the column with a difference. Since I am no better or worse a writer than anyone else, the difference is with the material I cover.

Standards and preferences aside, I try to follow all comic books now being produced. I don't thumb my nose at super-heroes. I don't look down at funny animals and teen comics. I don't dismiss the western and war genres.

I am cynical of popular trends and artists and writers who are lauded as fan favorites. There are enough pages in all of the fan press now devoted to the same few titles and their producers. That's fine. They deserve whatever they can get.

ACR tries to be an oasis for weary readers who drink and drink from the trough of **NEWTEENTITANSX-MEN-CLAREMONT WOLFMAN PEREZ ET CETERA** and still thirst. There are other titles and creators worthy of mention and your attention. This may sound as if **ACR** is in the business of championing the underdog. That would be true, but for the fact that I don't consider the people I've praised or the books I've reviewed "under" anything. They are the best the industry has to offer. Professional jealousy and fannish tunnel-vision obscure that reality.

ACR is here to fill those gaps and maybe direct your interest into new, unexplored areas. Comic-book reading as well as collecting, should be a continuous **adventure!**

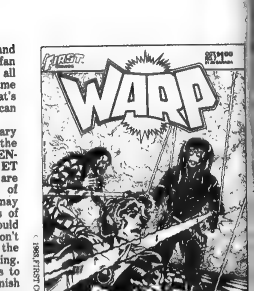
* * *

NEIL THE HORSE COMICS AND STORIES #1 is one of the most joyous reading experiences I've had in months. Arn Saba employs a lovely, clean cartooning style, wacky but whimsical characters and charmingly offbeat adventures to delight his readers. The book is dedicated to Carl Barks, though the bit players look like escapees from old Fleischer and Terrytoons animated cartoons. Fact is, this whole issue owes more to the quirky, wonderful cartoons of the thirties and forties, rather than the mostly bland, overly-cute funny-animal product that dominates the genre. Thanks go to **Aardvark-Vanaheim** for publishing something different. I hope it inspires more artists to do work in this vein.

WARP #1—I've read enough of this **First Comics** flagship title to offer some thoughts. I don't have any familiarity with these characters or **Warp's** long history in theatre and on Off-Broadway, so it is nice to come onto something fresh like this. So far, it's enjoyable. There seems to be just enough of a touch of an offbeat quality to all of it so that comparison to various Starlinesque cosmic crappola is avoided. Maybe because I sense that Frank Brunner and company don't take this too seriously, we, the readers can relax and be generously entertained, rather than bored with yet **another** "epic."

The big surprise for me has been the back-up in #2-4. The **Faceless Ones** is by Jack C. Harris and Len Ditko. Harris is good, but Ditko's work on this strip is incredible. Many feel that Steve's peak was on the **Spider-Man** and **Doctor Strange** features at Marvel some seventeen years ago. His many efforts since then have been just as provocative...but not quite the same. I can easily step out on a limb and state that Ditko's art here compares very favorably with his **Doctor Strange** strips in **STRANGE TALES!** Weird alien worlds, wild, on-the-move heroes and wretched, monstrous villains involved in mystic doings are all in evidence here. Even the nine panels per page average and ten-page length gives this strip the feel of an old **STRANGE TALES** ish.

Some of the credit for the vivid art must also go to colorist Janice Cohen. Utilizing an attractive range of hues, Cohen breathes new life into Steve's



work. As the staff colorist for **First**, Jan ice is a real find and a big part of the smart look that **WARP** HAS.

JON SABLE, FREELANCE #1—This is the title that Mike Grell has given up **WARLORD** and **STARSLAYER** for As one of the only writer/artist types working in comics today, Mike puts on a great show here. He's come a long way from his early days on **LEGION OF SUPER-HEROES** and **WARLORD**, and the critical "Adams clone" swipe no longer fits. I like this book for its wise, real-people characters that are rare in comics. Grell is very self-assured at this stage of his career and it shows in his deft handling of Sable and friends. Given Mike's track record on the aforementioned other titles, here's hoping that **JON SABLE** continues for a long run with his creator writing and drawing the whole thing all the way along.

BETTY AND VERONICA #325--These are pretty much the same characters that I remember from five years ago And ten years ago. And so on. Only the fashions have changed. The art by Dan and Jim DeCarlo is very nice, and prolific writer Frank Doyle does his usual competent job on the script. On the whole, though, the book, typical of the Archie line, **reads** too fast! The overall artwork is a bit too simple, nice-looking but nothing your eyes really focus on The scripts are of the six-page variety.. all over just about the time it starts There is a lack of...energy.

And while I'm on the subject o **Archie Comics...congratulations,** Victo Gorelick, on your promotion from ar director to **editor** of the Archie Comic Group! With a change in personnel on usually expects a change of direction. So Mr. Gorelick, if you don't mind a few suggestions from a longtime fan... Th stars of your books are too much th **same** nowadays. Remember when **Jug head** hated women as much as he love hamburgers? Remember when **Reggi Van Mantle** was a rich, no-good **J.R Ewing** type, using his money and powe to throw a monkey-wrench into Archie life? **Betty** and **Vewronica's** rivalry ove Archie used to have a sharper, painfu edge to it. **Mr. Lodge,** when provoked b Archie's disasterous machinations, wa capable of some pretty awful revenge schemes, too. **Moose** was fiercely jealou of any male attention given to his gir **Midge,** and was more a physic juggernaut than merely a dumbo o **Midge** enjoyed entrapping gullible guy

the Reggie and Archie just to see the fur when Moose arrived! **Dilton Doily**, the child genius, was tolerated by his peers when his intelligence was necessary to hatching a scheme and figuring a way out of trouble...otherwise the guy is an overbearing pain! These are characters differences that haven't been explored in some time. If all these kids are the buddy-buddy, as seems to be the case in most Archie comics, where's the conflict? Protagonist against antagonist is conflict...the basis of all story-telling! As Archie Comics, under the Red Circle banner, has revived and revitalized their super-heroes, here's hoping that their popular teen books get a similar reworking.

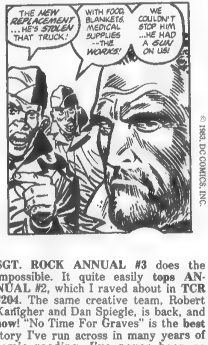
THE SPECTACULAR SPIDER-MAN #80 The format of this special story is ideal for heroic fiction, and not used enough...that of the events happening around the average guy (in this case, J. Jonah Jameson) with the star of the book making infrequent, but telling appearances, to save the day anyway. The art by Ron Frenz and Kevin Dzuban has its ups and downs, but is sufficient to carry the story through. On **SHANG-CHI, MASTER OF KUNG FU #120** Frenz is a notorious John Buscema imitator...on this story, he seems to be overselling himself, aided no doubt by Dzuban's nice inks. The quality of the script goes to show you that when Bill Mantlo is good...he is very very good!

The EC anthology books have returned, via **Pacific Comics** and the very capable hands of writer/co-editor Bruce Jones. **TWISTED TALES #1** is the heir-apparent to the likes of **VAULT OF HORROR** and **TALES FROM THE CRYPT**, with Jones scripting all four short stories with the regulation "twist" ending. The art on this book is EC level also, with Richard Corben providing the cover along with his strip. Alfredo Alcala, Bret Blevins and Tim Conrad are all in good form here as well.

ALIEN WORLDS #1 is the successor to **WEIRD SCIENCE** and **WEIRD FANTASY**. Bruce Wrote all the stories for this book too, with art by the likes of Al Williamson (an EC vet), Val Mayerik, Nestor Redondo, and Conrad again. As with the EC counterparts, I preferred the science-fiction title over the horror. The story endings are less predictable, and something about the tales stays with the reader a bit longer. "Talk to Tedi" by Jones and Conrad is a good example of this. Read it for yourself...I think it's an instant classic," a touching tale that smacks well for the quality of this venture. The production values of these Pacific titles is noteworthy. Excellent paper stock and lush, rich coloring make each issue well worth the $1.50 cover price.

PACIFIC PRESENTS #2-The Rocketeer by Dave Stevens is a fabulous period strip. The thirties slang is just right, and Stevens' attention to detail is perfect. Every item of clothing, background detail and naturalistic dialogue transports the reader back to a simpler, but more exciting time. And I haven't even said how great the art is yet! Hats off to Dave Stevens for the best rendition ever of Ham Brooks and Monk Mayfair from the **DOC SAVAGE** books! If the copyright lawyers don't get him first, I'm looking forward to seeing how Dave handles Long Tom, Renny, Johnny and Clark Savage, Jr. himself!

There seems to be a debate of sorts going on in "Voices of Victory," the lettercol in Pacific's **CAPTAIN VICTORY**. What it boils down to is that Kirby draws **cartoony** (as if that's a dirty word) and most of today's popular young artists are better because their work looks more realistic. The publishers are hedging their bets by giving the back-up spaces in **CV** and **SILVER STAR** to young artists whose styles are the antithesis of Kirby's. **CAPTAIN VICTORY #10** is a good example of this practice. Jack is going strong as usual with his lead character, while Tim Conrad contributes a very different closing tale. So **what** if they're different? They're both quite good! I can enjoy them on their own individual merits, without labeling one as "less" than the other. I want to keep faith with what Kirby's doing...I hope the publishers do also.


THE NEW REPLACEMENT ...HE'S STEALIN' THAT TRUCK.'
WITH FOOD, BLANKETS, MEDICAL SUPPLIES ...THE WORKS!
WE COULDN'T STOP HIM ...HE HAD A GUN ON US!
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SGT. ROCK ANNUAL #3 does the impossible. It quite easily **tops ANNUAL #2**, which I raved about in **TCR #204**. The same creative team, Robert Kanigher and Dan Spiegle, is back, and **how!** "No Time For Graves" is the **best** story I've run across in many years of comic reading. I've never been so emotionally tugged about from reading a comic book. Kanigher does more with incidental characters like Pvt. Mickiewicz and the refugee kids than other writers do with super-heroes in several titles over a period of years. The dialogue is spare—indeed, there are several beautiful silent sequences where Spiegle's art speaks more loudly than any words could. And on that subject, the time has come to stop lamenting the absence of Kubert and Heath from the pages of **ROCK**. Dan Spiegle proves himself with this work to be the **premier** Sgt. Rock-artist working today! This art is far superior to even his **BLACKHAWK** efforts, which are some of the best stuff DC offers already!

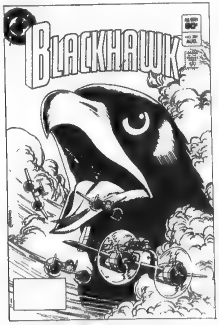
If you've never given this kind of comic book a try, or if you're one of those who thinks that Kanigher burned out years ago (another fannish misconception) give **SGT. ROCK ANNUAL #3** a try. I guarantee you'll be surprised and shocked...and moved.

RONIN #1 by Frank Miller will be out by the time you read this but my advance peek at this long-awaited project gave me a bit of a surprise. Those of you "discovered" Frank during his tenure on **DAREDEVIL** will quickly notice that he's made a concerted effort to distance himself from the "look" of his first big success. **DD** had the heavy brushwork of Klaus Janson...**RONIN** is rendered by Miller almost entirely in a scratchy crosshatching with nary a "spotted black" to be seen. It looks very grey in the uncolored originals, which means that Frank is taking risks again, depending on an excellent colorist to bring his work together, to tighten it up so that it "works" on the printed page. Lynn Varley, it's up to you. The story is as instantly compelling as Frank's past writings, taking us from feudal Japan to an ugly, futuristic America. A pervading humor about the characters, from the untrained Ronin to even the monstrous demon, keeps this book from getting too grim. The story fairly seethes with excitement yet to come and ideas aplenty to explore...an excellent, provolcative first issue.

Sam Kujava/1157 S. Fisk/Green Bay, WI 54304

DC COMING COMICS

ADVENTURE COMICS No. 502, August. The **Plastic Man** story from **ADVENTURE #470** leads off the issue (it's by Martin Pasko, Joe Staton and Bob Smith). **The Legion of Super-Heroes** star in "The Renegade Super-Hero" and "The Menace of Dream Girl" by Edmond Hamilton and John Forte (**ADVENTURE #316-317**), Captain Marvel stars in "The Human Hawks" with art by Pete Costanza (**CAPTAIN MARVEL ADVENTURES #143**), the Spectre stars in "The Parchment of Peerilous" by Steve Skeates, Jerry Grandenetti and Murphy Anderson (**SPECTRE #8**), Aquaman is featured in "City on the Edge of Nowhere" by Skeates and Jim Aparo (**AQUAMAN #50**) and Zatana appears in "Zatanna the Magician" by Len Wein and Gray Morrow (**ADVENTURE #413**). The front cover is by Ed



Hannigan and Klaus Janson, the back is by Howard Bender and Larry Mahlstedt. [4/12-5/5]

AMETHYST, PRINCESS OF GEMWORLD No. 4, August. "Dark Journeys" is by Dan Mishkin, Gary Cohn and Ernie Colon. Amethyst has to rescue Cirina from the Dark Opal, while Granch goes to a netherworld to enlist the aid of his family in the overthrow of Dark Opal. Colon did the cover. [4/12-5/5]

ARAK/SON OF THUNDER No. 24, August. "Twixt Gog and Magog" is by Roy and Dann Thomas, Adrian Gonzales and Alfredo Alcala. In a 48-page, $1.00 issue, the Albracca/White Cathay storyline is brought to a conclusion with the battle between the two behemoths in the title. Alcala did the cover. [4/12-5/5]

THE BEST OF DC No. 39, August. The theme of this issue is **Binky and His Buddies**, and reprints include: "Lucky Binky" by John Albano, Win Mortimer and Henry Scarpelli (**BINKY** #73), "A Message to Peggy" by Albano, Bob Oksner and Scarpelli (**BINKY** #73) Benny in "Near-Sighted Devil" by Albano (story and art) and Scarpelli (**BINKY** #74), "Predictions Anyone?" by Albano, Stan Goldberg and Scarpelli (**BINKY** #77), Debbi in "Tennis Bums" by Henry Boltinoff and John Rosenberger (**DATE WITH DEBBI #4**), "The Slow Talker" by Albano, Goldberg and Scarpelli (**BINKY #79**), "Never When You Need One" by Albano, Goldberg and Scarpelli (**BINKY** #79), Scooter in "Fishing" by Henry Boltinoff, Doug Crane and Scarpelli (**SWING WITH SCOOTER** #18), Cynthia in "The Picnic Sick-Nik" by Barbara Friedlander, Win Mortimer and Scarpelli (**SCOOTER** #21), "All in a Day's Work" by Albano, Goldberg and Scarpelli (**BINKY** #78), Scooter in "Weird, Wild Wheels" by Albano, Mortimer and Scarpelli (**BINKY'S BUDDIES** #10), and "Run, Mudder, Run" by Albano, Mortimer and Scarpelli (**BINKY'S BUDDIES** #9). Stan Goldberg did the cover. [4/12-5/5]

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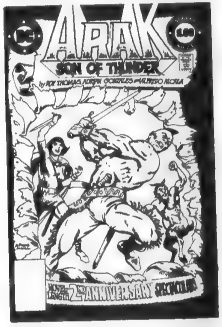

BLACKHAWK No. 261, August. "The Domino Theory" is by Mark Evanier and Dan Spiegle. Blackhawk must prevent Domino from assassinating Allied generals, while the rest of the Blackhawks contend with the War Wheel. Dave Cockrum did the cover. [4/12-5/5]

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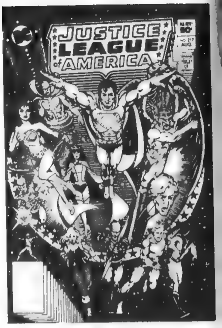


DC COMICS PRESENTS No. 60, August. "Battle For the Universe" is by Cary Burkett, Irv Novick and Tony DeZuniga. When the Weapon-Master steals a power battery from a murdered Green Lantern and begins to tap into the Prime Battery's power, the Guardians of the Universe call upon Superman for aid. Gil Kane did the cover. [4/12-5/5]

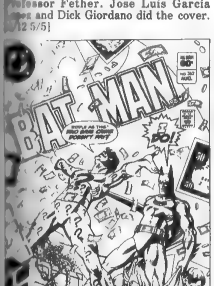
THE FURY OF FIRESTORM No. 15, August. "Breakout" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Firestorm is in the clutches of Multiplex and the Enforcer, who've kidnapped Lorraine Reilly. Broderick and Dick Giordano did the cover. [4/12-5/5]

JUSTICE LEAGUE OF AMERICA No. 217, August. "All the Elements of Disaster" is by Paul Kupperberg, Chuck Patton and Romeo Tanghal. People from around the world are being changed into the Elementals: Earth, Air, Water and Fire. George Perez did the cover. [4/12-5/5]

SGT. ROCK ANNUAL No. 3, August. "No Time For Graves" is by Robert Kanigher and Dan Spiegle. When a new Easy member disappears with a supply truck, Rock and four of his men follow to prevent him from meeting the bla

...keteers. Joe Kubert did the cover. ...ch 12/5/5]

WONDER WOMAN No. 306, August. "...ecrets and Suspicions" is by Dan ...tkin and Don Heck. Diana is ...fused when Steve won't tell her ...erything about the attempts on ...enator Abernathy's life. Also, the ...stress story: "It's Madness" by Joey ...valieri, Michael Hernandez and Rick ...Bryant. Huntress is still in the asylum ...by the system of Doctor Tarr and ...Professor Fether. Jose Luis Garcia ...ez and Dick Giordano did the cover. ...12/5/5]



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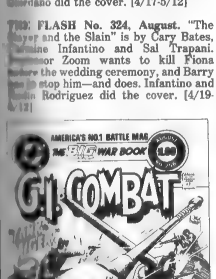
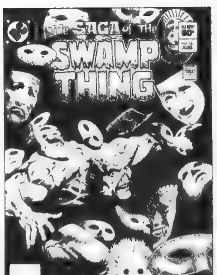
BATMAN No. 262, August. "When ...ckled By the Riddler" is by Doug ...nch, Don Newton and Alfredo ...bala. The Riddler returns and Bullock ...s betting in the way of Commissioner ...rdon and Batman's investigation of ...the case. Ed Hannigan and Dick ...Giordano did the cover. [4/17-5/12]

THE FLASH No. 324, August. "The ...layer and the Slain" is by Cary Bates, ...rmine Infantino and Sal Trapani. ...ofessor Zoom wants to kill Fiona ...Barbara the wedding ceremony, and Barry ...has to stop him—and does. Infantino and ...Dan Rodriguez did the cover. [4/19-5/12]





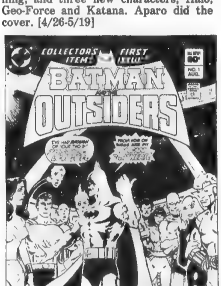
G.I. COMBAT No. 256, August. "Some Generals Never Learn" and "Tank vs. Tiger" are by Robert Kanigher and Sam Glanzman and feature the Haunted Tank. The other stories are "The Gun That Won a Kingdom" by Kanigher and Vic Catan featuring the Mercenaries, "Cover-Up" by George Kashdan and Dick Ayers, and "Overdue—Presumed Sunk" by Bart Regan and George Evans. Joe Kubert did the cover. [4/19-5/12]

THE NEW TEEN TITANS No. 34, August. "Endings...and Beginnings" is by Marv Wolfman, George Perez and Romeo Tanghal. The Titans take on the Terminator as Terra tries to prove herself. Perez did the cover. [4/19-5/12]

THE SAGA OF THE SWAMP THING No. 16, August. "Stopover in a Place of Secret Truths" is by Martin Pasko, Steve Bissette and John Totleben. In a strange village, the Swamp Thing finds normality behind a mask. Tom Yeates did the cover. [4/19-5/12]

SUPERMAN No. 386, August. "Luthor Lashes Back" is by Cary Bates, Curt Swan and Dave Hunt. Luthor attempts to avenge himself against Superman by attacking Lois—who's no longer his love. Gil Kane did the cover. [4/19-5/12]

BATMAN AND THE OUTSIDERS No. 1, August. "Wars Ended...Wars Begun" is by Mike Barr and Jim Aparo. Batman resigns from the JLA to rescue Lucius Fox from an Iron Curtain country and finds he's got a team on his hands comprised of Metamorpho, Black Lightning, and three new characters, Halo, Geo-Force and Katana. Aparo did the cover. [4/26-5/19]



THE DARING NEW ADVENTURES OF SUPERGIRL No. 10, August. "Radiation-Fever" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Recovering from Reactron's radiation bath, Supergirl's date is interrupted by an attack by Matrix-Prime. Lois Lane stars in "Spell Bound" by Joey Cavalieri, Oksner and Dick Giordano. A remarkably stupid crook mistakes Lois for a witch. Ed Hannigan and Dick Giordano. [4/26-5/19]

GREEN LANTERN No. 167, August. "Ring Against Ring" is by Joey Cavalieri, George Tuska and Frank McLaughlin. All the GLs except ours are mad because the Guardians didn't tell them about the purified ring. The Tale of

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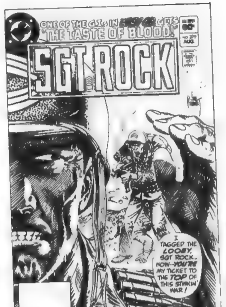
the Green Lantern Corps is "Successor" by Todd Klein and Dave Gibbons. Gil Kane did the cover. [4/26-5/19]

HOUSE OF MYSTERY No. 320, August. "The Final Chapter: Dreams of Death" is by Dan Mishkin, Gary Cohn and Tom Sutton. Andrew Bennett's adventures as a vampire come to a conclusion. Also: "At the Hollywood Deli" is by Cohn, Mishkin and Jerry Ordway. Michael Klauta did the cover. [4/26-5/19]

THE LEGION OF SUPER-HEROES No. 302, August. "Family Matters" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. Lightning Lord comes looking for Light Lass and ends up battling Lightning Lad, his brother. Giffen and Mahlstedt did the cover. [4/26-5/19]

THE NIGHT FORCE No. 13, August. "Mark of the Beast Part 3: Past Tense" is by Marv Wolfman, Gene Colan and Bob Smith. The Baron returns to his place of origin to gain more power. Colan and Smith did the cover. [4/26-5/19]

SGT. ROCK No. 380, August. "The Taste of Blood" is by Robert Kanigher and Frank Redondo. Rock deals with a ruthless G.I. who'll do anything for a


SGT. ROCK
THE TASTE OF BLOOD
TAGGED THE COWARDLY SGT. ROCK... NOW--WE'RE MY TICKET TO THE TOP OF THIS STINKIN WAR!
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promotion. A **Battle Album** by Jack Arata and Joe Kubert called "8-Ball Squadron," "What are We Fighting For?" by Jack Harris and Rex Lindsey and "Up Front" by Bill Bossert round out the issue. Joe Kubert did the cover. [4/26/5-19]

WARLORD No. 72, August. "Curse of the Unicorn" is by Gary Burkett, Dan Jurgens and Dan Adkins. Back from their trip to Australia, Travis and Shakira find themselves in battle with a unicorn which spreads plague. **The Barren Earth** continues with "The Garden of the Mulge" by Gary Cohn and Ron Randall. [4/26-5/19]

ACTION COMICS No. 546, August. "Showdown" is by Marv Wolfman and Gil Kane. The showdown is with Brainiac. Kane did the cover. [5/3-5/26]

ALL-STAR SQUADRON No. 24, August. "The Man Who Knew Too Much" is by Roy Thomas, Jerry Ordway and Mike Machlan. Ultra will demolish the U.S. unless her brain is transplanted into Robotman's body. Also, Tarantula solos in a story by Thomas and Rick Hoberg, featuring the son of Brain-Wave, who

comes to 1942 from the present. Ordway did the cover. [5/3-5/26]

ARION, LORD OF ATLANTIS No. 1 August. "The Ice Queen's Sacrifice" is by Doug Moench and Jan Duursema. More Atlantean adventures. Duursema did the cover. [5/3-5/26]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 18, August. This issue is comprised of inventory which was bumped from previous issues. Cross your fingers Jim Engel! [5/3-5/26]

DETECTIVE COMICS No. 529, August "Thief of the Night" is by Doug Moench Gene Colan and an inker. Also, Green Arrow appears in a story by Jo Cavalieri, Paris Cullins and Pah Marcos. Ed Hannigan and Dick Giorda did the cover. [5/3-5/26]

GREEN ARROW No. 4, August. T mini-series winds up with the solution his benefactor's murder. Mike Ba Trevor Von Eeden and Dick Giorda did the story; the latter pair the cov [5/3-5/26]

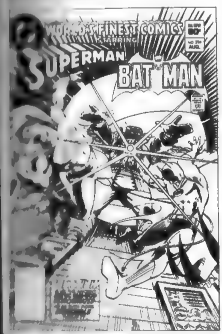
JONAH HEX No. 75, August. "J Bloody Saga of Railroad Bill, Part 2"

...Michael Fleisher, Dick Ayers and ...Trino DeZuniga. Also, El Diablo stars in ...Showdowner" by Gary Cohn, Ayers and ...Dezuniga. Ross Andru and Dick Giordano did the cover. [5/3-5/26]

THE NEW ADVENTURES OF SUPERBOY No. 44, August. "The Traps That Are In My Mind" is by Paul Kupperberg and Kurt Schaffenberger. Has Dyna-Mind become normal, or is it Superboy's imagination? Also, the "H" For Hero story is by Nelson Blondell, Bob Rozakis, Howard Bender and an Inker. Gil Kane did the cover. [5/3-5/26]

THE OMEGA MEN No. 5, August. "Eye of the Tigorr" is by Roger Slifer, Keith Giffen and Mike DeCarlo. Across the Omega system, the Omegans travel to find the Citadel. Giffen and DeCarlo did the cover. [5/3-5/26]

WORLD'S FINEST COMICS No. 294, August. "Night of the Midnight Sun" is by E. Nelson Bridwell, Jerome Moore and Dave Gracia. An Aztec named Tonatiuh uses space-age technology at his command and evil on his mind. Ed Hannigan and Klaus Janson did the cover. [5/3-5/26]



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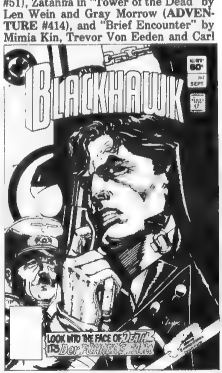
ADVENTURE COMICS No. 503, September. The **Legion of Super-Heroes** stories in this issue are "Mutiny of the Legionnaires" by Edmond Hamilton and John Forte (**ADVENTURE** #318) and "Elastic Lad and His Legion Romances" by Jerry Siegel and Forte (**JIMMY OLSEN** #76). The **Spectre** appears in an untitled story by Steve Skeates, Jerry Grandenetti and Bill Draut (**SPECTRE** #9) and with a co-star in "The Hour Hourman Died" by Gardner Fox, Dick Dillin and Sid Greene (**SPECTRE** #7). Also featured are the Marvel Family in "The Million Year War" by Otto Binder and Kurt Schaffenberger (**MARVEL FAMILY** #61), the origin of the Newsboy Legion and the Guardian by Joe Simon and Jack Kirby (**STAR SPANGLED COMICS** #7), Aquaman in "The Big Pull" by Skeates and Jim Aparo (**AQUAMAN** #51), Zatanna in "Tower of the Dead" by Len Wein and Gray Morrow (**ADVENTURE** #414), and "Brief Encounter" by Mimia Kin, Trevor Von Eeden and Carl Potts (**TIME WARP** #5). The front cover is by Ross Andru and Dick Giordano, with a framing device by Howard Bender and Pablo Marcos around the artwork. [5/10-6/2]



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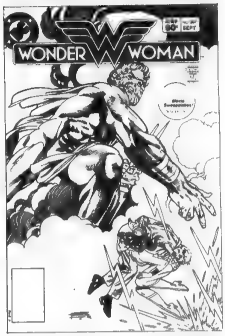
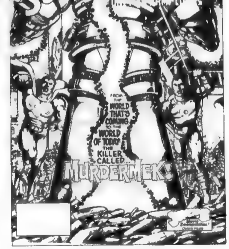
AMYTHYST, PRINCESS OF THE GEMWORLD No. 5, September. This story by Dan Mishkin, Gary Cohn and Ernie Colon has Granch battling his brothers as Amy's parents visit the Gemworld. Colon did the cover. [5/10-6/2]

THE BEST OF DC No. 40, September. This issue is a collection of the **World of Krypton** stories, all reprinted from the pages of **SUPERMAN.** Stories are "A Name is Born" by Cary Bates and Gray Morrow (#238), "Let My People Live" by Elliot Maggin, Bob Brown and Dave Cockrum (#280), "Headband Warriors of Krypton" by Maggin and Cockrum (#284), "Face on the Falling Star" by Maggin, Dick Dillin and Joe Giella (#286), "A Tale of Time and Tide" by Maggin, Dillin and Murphy Anderson (#288), "Death Trails of Krypton" by Bates, Brown and Anderson (#243), "Lonliest Man in the Universe" by Martin Pasko and Ernie Chan (#282), "All In the Mind" by Marv Wolfman and Cockrum (#248), "Magic Master of Krypton" by Bates, Curt Swan and Tex Blaisdell (#279), "Doomsayer" by Denny O'Neil and Dick Giordano (#236), "Jor-El's Golden Folly" by E. Nelson Bridwell and Anderson (#233), "Marriage: Kryp-





tonian Style" by Bates, Rich Buckler and Anderson (#248). "The Princess and the Glass Treeman" by Maggin, Swan and Giordano (#275), and "The Man Who Chested Time" by Bates and Mike Kaluta (#240). The cover is by Gil Kane. [5/10-6/2]

BLACKHAWK No. 262, September. "Der Führer's Face" is by Mark Evanier and Dan Speigle. Domino escapes from prison, but Blackhawk can't stop her... he has to prevent Adolf Hitler from assassinating the Allied heads of state. Howard Chaykin did the cover. [5/10-6/2]

DC COMICS PRESENTS No. 61, September. "The Once—And—Future War" is by Len Wein, George Perez and Rick Hoberg. OMAC travels from the future and asks Superman's help in saving his ancestor from a INTERCORP assassin. The cover is also by Perez. [5/10-6/2]

JUSTICE LEAGUE OF AMERICA No. 218, September. "The Price of Humanity" is by Cary Burkett, Chuck Patton and Romeo Tanghal. The JLA continue their battle with the Elementals. George Perez did the cover. [5/10-6/2]

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WONDER WOMAN No. 307, September. "Vulcan's Daggers" is by Dan Mishkin and Don Heck. Diana must stop Aegeus, even though she is helpless against the magic daggers that have already claimed one victim–Steve Trevor. The Huntress appears in "Side Effects" by Joey Cavalieri, Michael Hernandez and Frank Giacoia. Gil Kane did the cover. [5/10-6/2]

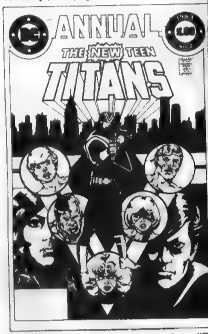
BATMAN No. 363, September. "Elegant Night Games" is by Doug Moench, Don Newton and Alfredo Alcala. Another nocturnal adventure of you-know-who. Ed Hannigan and Dick Giordano did the cover. [5/17-6/9]

THE FLASH No. 325, September. "Dead Reckoning" is by Cary Bates, Carmine Infantino and Dennis Jensen. Flash has a busy day... a wedding and a funeral. The cover is by Infantino and Rodin Rodriguez. [5/17-6/9]

THE FURY OF FIRESTORM No. 16, September. In this story by Gerry Conway, Pat Broderick and Rodin Rodriguez, Ronnie and Martin are in the dark—literally. Broderick and Dick Giordano did the cover. [5/17-6/9]

G.I. COMBAT No. 257, September. Tw
Haunted Tank introduces Stuart's Ra
ders in "Battlezone... Eternity" an
"Surprise Party" by Robert Kanigs
and Sam Glanzman. Plus there are tw
unidentified back-up strips, one b
Arnold Drake. Joe Kubert did the cove
[5/17-6/9]

THE NEW TEEN TITANS ANNUAL No. 2, September. This issue has th
debut of a new DC star, **The Vigilante**, i
a story by Marv Wolfman, George Pere
and Romeo Tanghal. Perez also did th
cover. [5/17-6/9]



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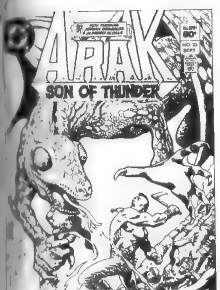
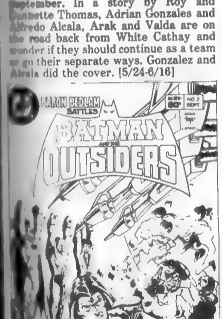
SUPERMAN No. 387, September. "T
Conquerer From the Past" is by E
Kozakis, Paul Kupperberg, Curt Sw
and Vince Colletta. The Planeteer clai
to be the reincarnation of Alexander
Great, and in the first step to retake
place as ruler of the civilized world,
kidnaps eight world leaders. Gil K
did the cover. [5/17-6/9]

**SUPERMAN ANNUAL No. 9, S
tember.** "Villain, Villain, Who's Got
Villain?" is by Elliot S. Maggin, A
Toth and Terry Austin. Can Superm
believe after all these years that
Luthor is perfectly innocent and all
evil has been perpetrated by his t
brother? Will the world fall for a sch



that makes it look like Superman is the evil twin brother who committed all those crimes? Plus, "I Flew with Superman" by Maggin and Curt Swan starring the Man of Steel with the artist who has drawn him for about forty years. The cover is by Gil Kane. [5/17-6/9]

ARAK/SON OF THUNDER No. 25, September. In a story by Roy and Jeanette Thomas, Adrian Gonzales and Alfredo Alcala, Arak and Valda are on the road back from White Cathay and wonder if they should continue as a team or go their separate ways. Gonzalez and Alcala did the cover. [5/24-6/16]



BATMAN AND THE OUTSIDERS No. 9 September. "Markovia's Last Stand" is by Mike Barr and Jim Aparo. The menace of Baron Bedlam forces forces Batman and five other costumed characters to form a team. Aparo also did the cover. [5/24-6/16]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 11, September. "A Dark and Frozen Corner Of Purgatory" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. The Maid of Might battles malevolent miniatures in the fortress of Solitude. Plus a Lois Lane story by Joey Cavalieri, Bob Oksner and an inker. Gil Kane did the cover. [5/24-6/16]

GREEN LANTERN No. 168, September. GL battles space pirates in a story by Joey Cavalieri, a penciller and an inker. A **Tale of the Green Lantern Corps** back-up by Todd Klein and Dave Gibbons also appears. The cover is by Gil Kane. [5/24-6/16]

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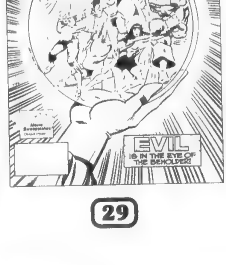
HOUSE OF MYSTERY No. 320, September. This issue features "Government Vampire" by J. Marc De Matteis and Frank Redondo. "Can't Wait To Get Off Work" by Dan Mishkin, Gary Cohn and Geroche, "Ballad Of Hanging Rock" by Robert Kanigher and Angel Trinidad, and a humor page by Stephan De Stefano. Mike Kaluta did the cover. [5/24-6/16]

THE LEGION OF SUPER-HEROES No. 303, September. "Those Emerald Eyes Are Shining..." is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The Legionnaires trace the problems on Weber's World to one of their old foes. Mahlstedt did the cover. [5/24-6/16]



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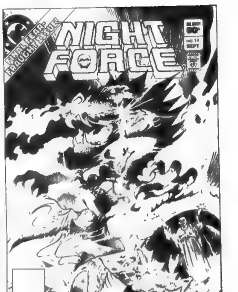


THE NIGHT FORCE No. 14, September. The final issue (for the next year, at least) is by Marv Wolfman, Gene Colan and Bob Smith, and features the conclusion of Baron Winters occult origin. Colan and Smith also did the cover. [5/24-6/16]

THE OMEGA MEN No. 6, September. "Victory" is by Roger Slifer, Keith Giffen and Mike DeCarlo. Rebels versus oppressors on the Citadel homeworld. Giffen and DeCarlo did the cover. [5/24-6/16]

RONIN No. 2, September. The second chapter of Frank Miller's story of a reincarnated warrior pursued by the spirit of the demon he killed. Story, art and cover by Frank Miller. [5/24-6/16]

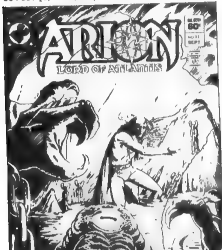
SGT. ROCK No. 380, September. "It's A Little Crazy" is by Robert Kanigher and Frank Redondo. Easy's newest recruits find in difficult to face the danger of combat. Plus a pinup and backup by the Kubert school crew. Joe Kubert did the cover. [5/24-6/16]

WARLORD No. 73, September. Travis Morgan pursues the unicorn to save Shakira in a story by Cary Burkett, Dan Jurgens and Bob Smith. Plus, a **Barren Earth** chapter by Gary Cohn and Ron

Randall. Jurgens and Dick Giordano did the cover. [5/24-6/16]

ACTION COMICS No. 547, September. "The Reincarnation of Alexander the Great" is by Paul Kupperberg, Curt Swan and Vince Colletta. Superman's battle with the Planeteer continues. Gil Kane did the cover. [6/31-6/23]

ALL-STAR SQUADRON No. 25, September. The Guardian returns and the members of Infinity, Inc. are introduced in a story by Roy Thomas, Jerry Ordway and Mike Machlan. Ordway did the cover. [5/31-6/23]



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ARION, LORD OF ATLANTIS No. 11, September. The concluding chapter of the Atlantean's battle for his humanity is by Doug Moench, Jan Duursema and Tom Mandrake. Duursema did the cover. [5/31-6/23]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 19, September. This issue is by Scott Shaw, Roy Thomas, Joey Cavalieri and Rick Hoberg. Frogzilla returns in the penultimate issue. Hoberg did the cover. [5/31-6/23]

DETECTIVE COMICS No. 530, September. "Passion Nocturnel" is by Doug Moench, Gene Colan and Dick Giordano. Batman faces a knife-wielding female. Plus, **Green Arrow** appears in "Survival of the Fittest" by Joey Cavalieri, Adrian Gonzales and an inker. Colan and Giordano did the cover. [5/31-6/23]

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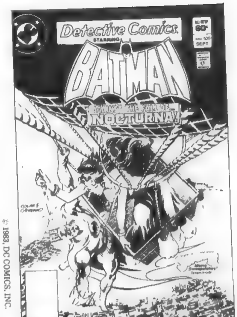
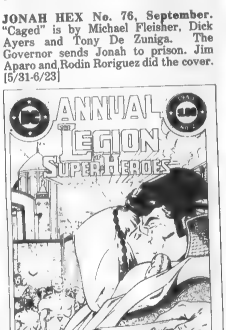


JONAH HEX No. 76, September. "Caged" is by Michael Fleisher, Dick Ayers and Tony De Zuniga. The Governor sends Jonah to prison. Jim Aparo and Rodin Roriguez did the cover. [5/31-6/23]



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THE LEGION OF SUPER-HEROES ANNUAL No. 2, September. The Royal Wedding of Princess Projectra and Karate Kid takes a side trip to mythological Greece in this special story by Paul Levitz and Dave Gibbons. Keith Giffen and Larry Mahlstadt did the cover. [5/31-6/23]

THE NEW ADVENTURES OF SUPERBOY No. 45, September. "Sunburst--Public Enemy #1" is by Paul Kupperberg and Kurt Schaffenberger. Superboy faces a Japanese movie hero who has become a real-life super-villain. Plus, a **Dial "H" For Hero** backup by Bob Rozakis, E. Nelson Bridwell, Howard Bender and an inker. Gil Kane did the cover. [5/31-6/23]

SUPERMAN MOVIE SPECIAL No. 1, September. "Superman III" is adapted from the movie by Cary Bates, Curt Swan and Sal Amendola. The cover is a photo. [5/31-6/23]

SWORD OF THE ATOM No. 1, September. "Stormy Passages" is by Jan Strnad and Gil Kane. Domestic problems and damage to his costume leave Ray Palmer trapped on another world, in the beginning of this four-issue mini-series. Kane also did the cover. [5/31-6/23]

WORLD'S FINEST COMICS No. 295, September. "Daughters of the Moon" is by L.B. Kellogg, Jerome Moore and Frank McLaughlin. Batman and Superman find the Moondancers in Earth orbit. Ed Hannigan and Klaus Janson did the cover. [5/31-6/23]

AARDVARK-VANAHEIM NEWS

SWORDS OF CEREBUS #5 will be out in July and will feature a six-page **Cerebus** vignette by Barry Windsor Smith called "Cerebus Dreams." **CEREBUS #17-20** will be reprinted.

THE ANIMATED CEREBUS portfolio will be out in June. The plates are in full color and show preliminary ideas for a series of **CEREBUS** cartoons. There are 45 plates; cost is $12.00.

CEREBUS THE AARDVARK No. 4, April. "The Last Stand" is by Dave Sim. Besieged by misfortune, Cerebus' reign as minister nears its end. The **Unique Story** is "Search Part 2" by William Travis Loeb. Sim did the cover. [April]

NEIL THE HORSE COMICS AND STORIES No. 2, April. "The Burial of Moon" is by Arn Saba, as is the second chapter of Neil in Old New France, and other older **Neil the Horse** stories. Saba did the cover. [April]

CEREBUS THE AARDVARK No. 5, May. "Denouement" is by Dave Sim. The concluding chapter of the "High Society" story. Cerebus encounters Astoria in the front hall of the executive mansion. The **Unique Story** is "In My Life" by Valentino, a tribute to John Lennon. Sim did the cover. [May]

POCKET CHECKLIST

ALPHA FLIGHT #1
THE AMAZING SPIDER-MAN #243
THE AVENGERS #234
BLIP #5
CAPTAIN AMERICA #284
CONAN THE BARBARIAN #149
COYOTE #2
DAREDEVIL #197
THE DEFENDERS #122
DOCTOR STRANGE #60
FANTASTIC FOUR #257
THE FURTHER ADVENTURES OF INDIANA JONES #8
G.I. JOE, A REAL AMERICAN HERO #14
THE INCREDIBLE HULK #286
THE INCREDIBLE HULK ANNUAL #12
IRON MAN #173
KA-ZAR THE SAVAGE #27
MARVEL AGE #5
MARVEL TALES STARRING SPIDER-MAN #154
MARVEL TEAM-UP #132
THE NEW MUTANTS #6
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #8
PETER PARKER, THE SPECTACULAR SPIDER-MAN
PETER PARKER, THE SPECTACULAR SPIDER-MAN #61
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SAVAGE SWORD OF CONAN #90
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THE THING #2
THOR #334
THE UNCANNY X-MEN #172
U.S. 1 #4
WHAT IF? #40 (Dr. Strange)

May

- ☐ ACTION COMICS #546
- ☐ ADVENTURE COMICS #502
- ☐ ALL-STAR COMICS #24
- ☐ AMETHYST, PRINCESS OF GEMWORLD #4
- ☐ ARAK/SON OF THUNDER #24
- ☐ ARION,LORD OF ATLANTIS #10
- ☐ BATMAN #362
- ☐ BATMAN AND THE OUTSIDERS #1
- ☐ THE BEST OF DC #39 (Binky)
- ☐ BLACKHAWK #261
- ☐ CAMELOT 3000 #7
- ☐ CAPTAIN CARROT AND HIS AMAZING ZOO CREW #18
- ☐ THE DARING NEW ADVENTURES OF SUPERGIRL #10
- ☐ DC COMICS PRESENTS #60
- ☐ DETECTIVE COMICS #529
- ☐ THE FLASH #324
- ☐ THE FURY OF FIRESTORM #15
- ☐ G.I. COMBAT #256
- ☐ GREEN ARROW #4
- ☐ GREEN LANTERN #167
- ☐ HOUSE OF MYSTERY #319
- ☐ JONAH HEX #75
- ☐ JUSTICE LEAGUE OF AMERICA #217
- ☐ LEGION OF SUPER-HEROES #302
- ☐ THE NEW ADVENTURES OF SUPERBOY #44
- ☐ THE NEW TEEN TITANS #34
- ☐ THE NEW TEEN TITANS ANNUAL #2
- ☐ THE NIGHT FORCE #13
- ☐ THE OMEGA MEN #5
- ☐ THE SAGA OF THE SWAMP THING #18
- ☐ SGT. ROCK #379
- ☐ SGT. ROCK ANNUAL #3
- ☐ SUPERMAN #386
- ☐ WARLORD #72
- ☐ WONDER WOMAN #306
- ☐ WORLD'S FINEST COMICS #294
- ☐ BATTLEFIELD ACTION #82
- ☐ FIGHTIN' ARMY #165
- ☐ FIGHTIN' NAVY #126
- ☐ GHOSTLY TALES #162
- ☐ ALIEN WORLDS #3
- ☐ AMERICOMICS #2
- ☐ BERNI WRIGHTSON, MASTER OF THE MACABRE #2
- ☐ CEREBUS THE AARDVARK #50
- ☐ THE COMET #1
- ☐ DNAGENTS #3
- ☐ ECLIPSE MONTHLY #1
- ☐ EDGE OF CHAOS #1
- ☐ E-MAN #6
- ☐ JON SABLE, FREELANCE #4
- ☐ LANCELOT STRONG, THE SHIELD #1
- ☐ NEIL THE HORSE #2
- ☐ NEXUS #2
- ☐ SABRE #5
- ☐ SCORPIO ROSE #2
- ☐ SILVER STAR #4
- ☐ STARSLAYER #8
- ☐ WARP #6
- ☐ WORLD OF WOOD #1
- ☐ BUGS BUNNY #242
- ☐ BUGS BUNNY #243
- ☐ CHIP 'N' DALE #80
- ☐ CHIP 'N' DALE #81
- ☐ COMICS AND STORIES #504
- ☐ COMICS AND STORIES #505
- ☐ COMICS AND STORIES #506
- ☐ DAFFY DUCK #143
- ☐ DAISY AND DONALD #57
- ☐ DAISY AND DONALD #58
- ☐ HUEY, DEWEY AND LOUIE #77
- ☐ HUEY, DEWEY AND LOUIE #78
- ☐ LITTLE LULU #267
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- ☐ UNCLE SCROOGE #205
- ☐ YOSEMITE SAM #80

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ARION, LORD OF ATLANTIS #11
BATMAN #363
BATMAN AND THE OUTSIDERS
THE BEST OF DC #40 (Krypton)
BLACKHAWK #262
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THE DARING NEW ADVENTURES OF SUPERGIRL #11
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DETECTIVE COMICS #530
THE FLASH #325
THE FURY OF FIRESTORM #16
G.I. COMBAT #257
GREEN LANTERN #168
HOUSE OF MYSTERY #320
JONAH HEX #76
JUSTICE LEAGUE OF AMERICA #218
LEGION OF SUPER-HEROES #303
THE MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS #3
THE NEW ADVENTURES OF SUPERBOY #45
THE NIGHT FORCE #14
THE OMEGA MEN #6
RONIN #2
SGT. ROCK #380
SUPERMAN #387
SUPERMAN ANNUAL #9
SUPERMAN MOVIE SPECIAL #1
SWORD OF THE ATOM #1
WARLORD #73
WONDER WOMAN #307
WORLD'S FINEST COMICS #295

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- ☐ ATTACK #42
- ☐ FIGHTIN' MARINES #170
- ☐ GHOST MANOR #70
- ☐ GUNFIGHTERS #60
- ☐ HAUNTED #69
- ☐ SCARY TALES #40
- ☐ AMERICAN FLAGG #1
- ☐ AMERICOMICS SPECIAL #1
- ☐ BLACK DIAMOND #2
- ☐ CAPTAIN VICTORY #12
- ☐ DESTROYER DUCK #4
- ☐ DNA GENTS #4
- ☐ EDGE OF CHAOS #2
- ☐ ELFQUEST #16
- ☐ E-MAN #7
- ☐ GROO THE WANDERER #5
- ☐ HALL OF FAME #2
- ☐ JON SABLE, FREELANCE #5
- ☐ LANCELOT STRONG, THE SHIELD #2
- ☐ MS. TREE'S THRILLING DETECTIVE ADVENTURES #3
- ☐ QUEST...AND OTHER TALES #1
- ☐ SOMERSET HOLMES #1
- ☐ STARSLAYER #9
- ☐ THUNDER AGENTS #1
- ☐ WARP #7
- ☐ WORLD OF WOOD #2
- ☐ ALPHA FLIGHT #2
- ☐ THE AMAZING SPIDER-MAN #244
- ☐ THE AVENGERS #235
- ☐ BLIP #6
- ☐ CAPTAIN AMERICA #285
- ☐ CONAN THE BARBARIAN #150
- ☐ DAREDEVIL #198
- ☐ DAZZLER #28
- ☐ THE DEFENDERS #123
- ☐ DREADSTAR #5
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- ☐ THE FURTHER ADVENTURES OF INDIANA JONES #9
- ☐ G.I. JONES, A REAL AMERICAN HERO #15
- ☐ HAWKEYE #1
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- ☐ MARVEL TEAM-UP #133
- ☐ MICRONAUTS #54
- ☐ MOON KNIGHT #33
- ☐ THE NEW MUTANTS #7
- ☐ THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #9
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #82
- ☐ POWER MAN AND IRON FIST #97
- ☐ RETURN OF THE JEDI #1
- ☐ RETURN OF THE JEDI Pb
- ☐ ROM #46
- ☐ THE SAGA OF CRYSTAR, CRYSTAL WARRIOR #3
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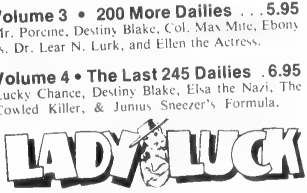

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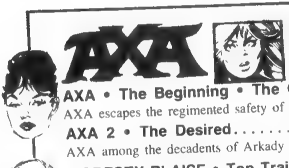

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AXA 2 • The Desired . . . . . .
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INFORMATION CENTER

By Don Rosa

with additional entries by Mike Tiefenbacher [usually preceded by "MT"].

Hi, boys and girls, mommies and daddies. As you recall, we left off last time with an I.C. made up entirely of additions and corrections, so there's not oo much more of that sort of thing rolling around here. Nonetheless, let's begin:

Dan Walent sent some comments on our discussion of the earliest comic-book letters pages: Novelty Press Comics such as **BLUE BOLT**, **FOUR-MOST**, etc. ran letter pages in the '40s, and readers were paid $1.00 for each letter accepted. The very first DC letter pages were in **REAL FACT #3** (July-August 1946) to **#16** (September-October 1948). During this time, there were letters from a twelve-year-old **Harlan Ellison** and a **Forrest J. Ackerman** (who **still** writes like a twelve-year-old). The first **Marvel** to run a letter page was **SUSPENSE** in the early '50s.

Here's a correction from **C. Frank Hart** saying that **Mark Waid** was wrong when he told us that Green Arrow's sidekick Speedy had an origin in **ADVENTURE #210** (though the mistake may have been **mine** when copying the data). I quickly checked my **ADVENTURE** collection, and I see it was **#209**, not **#210**.

Finally, back again to the subject of comic-book pros being featured in comic books: an anonymous informant tipped me of the contents of **SEA DEVILS #13**, which contained a reader survey-type thing—three different stories depicted three different DC artists accompanying the Sea Devils to draw their adventures for the comic books. Joe Kubert drew himself into the first story, Gene Colan drew himself into the second, and Andru and Esposito (uh...that makes **four** artists) drew themselves into the last tale. Following up on this tip, I checked my **SEA DEVILS** collection, and I see that the same type of poll was conducted in the next two issues as well, with Irv Novick and Jack Abel in #14, and Novick again in #15.

And **Kevin T. Brown** reminds us of the DC tabloid edition of **SUPERMAN VS. MUHAMMAD ALI** with the cover featuring over 170 different actual people, about 80 being DC staffers.

Now, on to new queries...

GARY DUNAIER–Flushing, NY. Since both 575 Madison Avenue AND 75 Rockefeller Plaza are now part of comics history, I would like to see a list of the other locations where DC and Marvel used to have their offices.

This took me a mere several hours to check through about 45 years of comics, jumping a few issues at a time to catch these offices moves...so, in return for all this work, please answer a question for **me**: what possible difference could this make to anyone about anything??? Anyhow, for fans of idle curiosity everywhere, here's the story...

My oldest DC shows their offices in 1939 were 480 Lexington Avenue; in 1958, they moved to 575 Lexington Avenue, in 1969 to 909 3rd Avenue, in 1973 to 75 Rockefeller Plaza, and in early 1983 to 666 5th Avenue. We also must mention that J.R. Publications, which published DC's "All-American" family of titles, and which later became EC Comics, was located at 225 Lafayette Street.

[Looking up some even earlier DC addresses in the considerable Sinkovec Golden Age Collection, we find two earlier addresses: 373 Fourth Avenue (as of February '36), and 432 Fourth Avenue (as of February '38). By July of '38, they had arrived at 480 Lexington. MT]

My oldest Marvel shows them at 330 West 42nd Street in 1940, at 350 5th Avenue by the late '40s, in 1952 a move to 270 Park Avenue, in 1964 to 655 Madison Avenue, in 1972 to 575 Madison Avenue, and in 1982 to 387 Park Avenue South.

I'd like an index of DC's fanzine THE AMAZING WORLD OF DC COMICS.

Here's an index of the featured topics of each issue which will hafta do for now. #1—Joe Kubert, #2—Cary Bates and Elliot S! Maggin, #3—Julie Schwartz, #4—Batman, #5—Sheldon Mayer, #6—Joe Orlando, #7—Superman/Mort Weisinger, #8—Carmine Infantino, #9—Legion of Super-Heroes, #10—Sol Harrison, Jack Adler and the production department, #11—Super-villains and DC on the screen, #12—DC science-fiction comics and Mike Grell, #13—Humor "Anything can-happen day" issue, #14—Justice League of America, #15—Wonder Woman, #16—"Golden Age" DC heroes, #17—Captain Marvel.

When did the first I.C. by Don Rosa appear? How did you acquire the column from Ray Miller?

Early in 1974, Ray announced in the column that he was giving it up and asked if anyone would take it over. I'd long been a major contributor and Ray gave I.C. over to me as soon as nominated myself... My first **RBCC Information Center** was in **ROCKET'S BLAST-COMICOLLECTOR #108**, and continued through the next 40+ issues. But here's an interesting note that I just discovered in reading over an old Miller I.C.: I'd always said that Ray began I.C. in **RBCC** in the late '60s (I stated this again just recently in my first **COMIC BUYER'S GUIDE "Information, Please"** column). The truth is that Ray first started I.C. in the **early** '60s and in the pages of none other than **THE COMI**

AUGHH! I had no idea that when I started doing I.C. for TCR that I was returning it to its place of birth! And this magazine and this column are both over twenty years old! Huzzah!

LYLE VAN BUER– Ames, IA.
Could you tell me the words to the theme for GEORGE OF THE JUNGLE, SUPER CHICKEN and TOM SLICK?

Not only that, but I'll try to also supply the appropriate jungle cries, chicken screams and engine roars!

George of the Jungle
George, George, George of the Jungle,
Strong as he can be! (Aaaaaahhh)
Watch out for that tree! (thud)
George, George, George of the Jungle,
Even a life that's free (Aaaaaahhh)
Watch out for that tree! (Crash)
When he gets in a scrape
He makes his escape
With the help of his friend,
An ape-big Ape!
Them away he'll schlep
On his elephant Shep
While Bella and Ursula stay in step
With
George, George, George of the Jungle,
Friend to you and me! (Aaaaaahhh)
Watch out for that tree!
Watch out for that (Aaaaaaahhh-crash-Oooooow!) treeeeee!
George, George, George of the Jungle,
Friend to you and me!

Super Chicken
When you find yourself in danger,
When you're threatened by a stranger,
When it looks like you will take a lickin'
Buck-buck-buck-buck)
There is someone waiting who
Will hurry up and rescue you
Just caaaall for Super Chicken!
(buck-buck-buck-buck)
Then if you're afraid you'll hafta
overlook it,
Besides you knew the job was
dangerous when you took it!
(Buck-bawk)
He will drink his super-sauce
And throw the bad guys for a loss
And he will bring them in alive and
kickin'!
(Buck buck-buck-buck)
There is one thing you should learn
When there is no one else to turn to
Caaaall for Super Chicken...
(Buck buck-buck-buck)
Caaaall for Super Chicken!
(Buck bbaawwk!)

Tom Slick
To-o-o-om Slick... To-o-o-om Slick!
Let me tell you why,
He's the best of all good guys!
(ARROOOAAAARRRR!)
To-o-o-om Slick... To-o-o-om Slick!
He's the Thunderbolt Greaseslapper'
He'll be on your tail!
He won't quit because you know
There's no such word as 'fail' to
To-o-o-om Slick...To-o-o-om Slick!!!

TED HAYCRAFT—Evansville, IN.
In what issues of Marvel's CRAZY Magazine did Howard the Duck appear???

Jerry and I pooled our efforts and came up with this research from the Vast Sinkovec Marvel Magazine Collection: **Howard the Duck** appeared in these **CRAZY MAGAZINEs**—#59,63,65, 68,69,71,72,74,75 and 77. And for the record, the immortal **Teen-Hulk** strip appears in #60-63,66,68,69,71,72,75,77-79,81-85,87-94.

In what issues of EERIE did Starlin's DARKLON series appear? Is this series tied into the METAMORPHOSIS ODYSSEY series???

Darklon appeared in **EERIE** #76,79,80, a cameo appearance in #84, 100, and finally, in a non-Starlin story teaming him with Hunter in #121. And no, since these are not Marvel books, these were not tied in with the **Metamorphosis Odyssey** series.

How about a comprehensive index to Starlin's CAPTAIN MARVEL/ THANOS/WARLOCK saga that seems to have included every Marvel title at one time or another?

This storyline involved appearances of Madame MacEvil (Moondragon), Mentor, Eros, Kronos, Drax the Destroyer, Mordecai Jones, Super-Skrull, Isaac, and oodles of others. Here are all the comics the plot stretched through, in the **proper order** no less!

IRON MAN #54,55
DAREDEVIL #97
CAPTAIN MARVEL #25
DAREDEVIL #98
CAPTAIN MARVEL #26
DAREDEVIL #100,101
CAPTAIN MARVEL #27
DAREDEVIL #103
CAPTAIN MARVEL #28
DAREDEVIL #104
MARVEL FEATURE #12
CAPTAIN MARVEL #29
DAREDEVIL #106
MARVEL TEAM-UP #16
DAREDEVIL #107
CAPTAIN MARVEL #30
DAREDEVIL #108
CAPTAIN MARVEL #31,32
THE AVENGERS #125
CAPTAIN MARVEL #33

Why is the term "The Fourth World" used in relation to Kirby's NEW GODS books that he did for DC? And could you whip up an index for this series? [I've heard that some issues of LOIS LANE are included.]

Damned if I know why that series is referred to as "The Fourth World"...I'd always wondered that myself. No issues of **LOIS LANE** are official parts of that series unless you try to include any comics which Morgan Edge appeared in since he was revealed to be a pawn of Darkseid. [Kirby's Black Racer did make an appearance in an issue of **LOIS LANE**. MT] But the "Fourth World" comics are the following:

JIMMY OLSEN #133-152
THE FOREVER PEOPLE #1-11
THE NEW GODS #1-19
MISTER MIRACLE #1-25
THE BRAVE AND THE BOLD #112, 128
FIRST ISSUE SPECIAL #13
ADVENTURE COMICS #459,460
DC COMICS PRESENTS #12
DC SPECIAL SERIES #10
THE SUPERMAN FAMILY #191-194
JUSTICE LEAGUE OF AMERICA #183-185
SUPER-TEAM FAMILY #15
SECRET SOCIETY OF SUPER-VILLAINS #1-5
MARVEL AND DC PRESENT THE UNCANNY X-MEN AND THE NEW TEEN TITANS #1
THE LEGION OF SUPER-HEROES #290-294

In what issues of OUR FIGHTING FORCES did the LOSERS series appear???

The Losers lost throughout issues #123-181 (January '70-September '78). And since you just asked about Kirby's tenure at DC, he worked on **The Losers** in issues #151-162; these are not part of the "Fourth World" series until Hitler is revealed to be a pawn of Darkseid.

Is there some reason Steve Ditko keeps a low profile, fandom-wise???

I dunno. Some folks don't like dealing with people on certain levels... But I once heard a report that Ditko helped sponsor the first mini-comic-convention in New York City, circa 1964.

Could you list all the "ground-level" comics that Mike Friedrich published through his Star*Reach company???

STAR*REACH #1-18
IMAGINE #1-6
QUACK #1-6
FUDGE, GIRL BLIMP #1-3
PARSIFAL #1
CODY STARBUCK #1
STAR*REACH'S GREATEST HITS

STEVE MATTSSON–Monmouth, OR. Enclosed is the best Keith Giffen checklist I've been able to work up. If you or any of your readers have any additions or corrections, I'd like to have 'em.

Excellent! We'll print your index here and see what happens...
[c = cover only by Keith Giffen]

DC
ACTION COMICS #539c
ADVENTURE COMICS #490-496,500... all c
ALL-STAR COMICS #60-63
BATMAN #354
CHALLENGERS OF THE UNKNOWN #83-87
CLAW THE UNCONQUERED #8-12
DC COMICS PRESENTS #52,59
THE FLASH #306-312,315c
GHOSTS #111
GREEN LANTERN #163
LEGION OF SUPER-HEROES #285-present, ANNUAL #1
THE OMEGA MEN #1-present
THE UNEXPECTED #219,222
WEIRD WAR TALES #124
WORLD'S FINEST COMICS #284c
WONDER WOMAN #300

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  - **STAR WARS 38 (Golden)**
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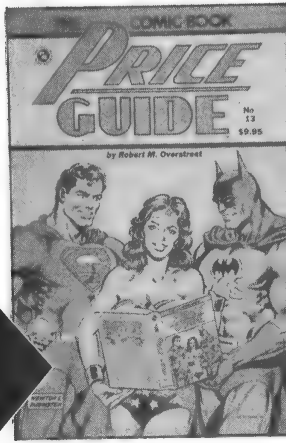

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THE DEFENDERS #42-54
MARVEL PREMIERE #31,44
MICRONAUTS #36,37
THE RAMPAGING HULK #4
SUPER-VILLAIN TEAM-UP #8

JOE GULICK—Lubbock, TX. WALT DISNEY'S COMICS AND STORIES went from 48 to 32 pages with #169, October, 1954. Did ALL Dell issues switch with that month? Seems as if I have seen FOUR COLORs earlier than that that only had 32 pages. In fact, it seems as if FOUR COLORs alternated irregularly between 32 and 48 pages with some issues being longer for no apparent reason. Case in point: DONALD DUCK FOUR COLOR #203 and 238 are 32 pages; 263,275, 282,291,300 and 318 are 48 pages; 329 and on—32 pages. What is the deal with this???

MT:What we're dealing with here are problems with inflation and marketing and competition, which, forty years after the fact, have all been somewhat forgotten in these days of biennial price jumps. There's a peculiar myth that there were no price increases in comic books until 1962's two-cent jump to 12 cents. This is untrue, for, while the price remained 10 cents over the first seventeen years of comics, the page count was fluctuating almost continuously. When the industry began to publish comics in the size and format we know today, comics were 80 pages. This dropped down to 64 pages soon after the start of the decade (the '40s), and remained constant until near the end of the war, when a combination of paper shortages and inflation caused some companies to drop their page count to 48 pages. After the war, some of the more successful companies even went to 68 pages. Dell was one of the companies who experimented with size in this way; **WDC&S**, in fact, went from 64 pages to 56 with #39, to 48 with #43, and down to 32 for #58-60. Obviously, this experiment wasn't desired by either the publisher or the consumer, as it went back up to 48 until #169. However, **WDC&S** WAS Dell's most successful title, and the extra pages could be supported by sales. Lesser titles, including **FOUR COLORs**, did have 32-page issues in the late '40s, but sales on them weren't as successful evidently, as everyone else was still at 48 pages. I haven't checked my collection but it seems to me that most Dells had shifted to a smaller size before '54.

I have the two Dell FOUR COLORs of WALT SCOTT'S CHRISTMAS STORIES, #959 and 1062. I also have several of Scott's LITTLE PEOPLE FOUR COLORs. Could you tell me more about Walt Scott? My favorite issues are the Christmas stories, and the GUIDE calls them strip reprints. What was the strip? Is Walt Scott still around?

Yes. I grew up with those Christmas issues and they are lovely, touching stories. (Of course, we can't expect the GUIDE to make any special mention of that since there are no scenes of "Little People drug use" or "Little People in bondage." But these two issues are reprints of Scott's newspaper strip, **THE LITTLE PEOPLE** ran from 1952 to 1969 as a Sunday-only strip, but each Christmas, Scott would draw a special four-week Christmas daily strip for the Newspaper Enterprises Association, which is where the Dell issues originated. You can spot the tell-tale strip-reprint evidence where certain panels are extended and dialogue rearranged or relettered. Walt Scott ghosted several other strips before creating **LITTLE PEOPLE**, notably **BIFF BAKER** (1942-'43), **CAPTAIN EASY** ('43-'52), and some editorial drawing, mostly for Cleveland newspapers. He also worked for five years as an animator at the Disney studios. Walt Scott died in 1970 at age 76.

The other **FOUR COLOR LITTLE PEOPLE** issues listed in the **GUIDE** are all by Dell artists, not Scott. **#485, 573, 633, 692, 753, 809, 868, 908, 959, and 1062.)** The other issue listed in the **GUIDE** as being part of Scott's series is actually Disney's **DARBY O'GILL AND THE LITTLE PEOPLE**. But the **GUIDE** understandably became confused since none of these issues feature "drug-mention stories."

The Dell series, JACE PEARSON'S TALES OF THE TEXAS RANGERS has some stories set in the old west, and other issues in modern times. What was the deal with this???

My guess is that some stories concerned adventures of the Texas Rangers of the old west, and other issues dealt with exploits of the Texas Rangers of modern times. Hey, that's okay, how will you find out anything unless you ask!

(MT: Actually, the TV series was set up the same way as the comic, in that Jace and his partner were Rangers in everytime, going wherever the story called for them to go.)

When was the famous "Junior Woodchuck Guide" FIRST mentioned???

The Junior Woodchucks themselves were created in **WALT DISNEY'S COMICS AND STORIES** #125 (February '51). A Junior Woodchuck "Book of Knowledge" was mentioned in **UNCLE $CROOGE** #5 (March-May '54) and was called the (fanfare) "Junior Woodchuck Guidebook" in the next issue, #6. And all this information could have been easily looked up in your Junior Woodchuck Guidebook, since it contains all knowledge, past and present

LESTER BOUTILLIER—New Orleans, LA.
Were any 80 PAGE GIANTs published after the one numbered G-70???

I hesitated answering this question (and your others as well) since they involve information readily available even in the error-prone **PRICE** (ugh) **GUIDE**. But then, I see no reason why I should require everyone to own a **PRICE** (ugh) **GUIDE** since I **myself** don't have the last two and have **never** actually **bought** one after the first volume. So, why should **you** be penalized for managing to keep **your** sense-of-wonder unsoiled even if the rest of us don't. Here's to you!

(Note that **none** of these is actually an **80 PAGE GIANT**,as the giants went to 64 pages with #57, and that this is actually a bi-numbered series, numbered chiefly as a sop to collectors.)

G71=SUPERBOY #165
G72=SUPERMAN #227
G73=BATMAN #223
G74=JIMMY OLSEN #131
G75=LOIS LANE #104
G76=WORLD'S FINEST #197
G77=JUSTICE LEAGUE #85
G78=SUPERMAN #232
G79=BATMAN #228
G80=OUR ARMY AT WAR #229
G81=ADVENTURE #403
G82=THE FLASH #205
G83=SUPERBOY #174
G84=SUPERMAN #239
G85=BATMAN #233
G86=JIMMY OLSEN #140
G87=LOIS LANE #113
G88=WORLD'S FINEST #206
G89=JUSTICE LEAGUE #93

Did SHOWCASE #107-109 ever appear???

No, and neither did #105 and 106! Have **you** got #105 or #106? Wow...if so, I'll buy 'em from ya once I go look up how much they're worth in the...uh...skip it.

For the record #105 was supposed to be a **Deadman** issue, #106 a Creeper issue, #107-109 were to feature the never-seen **Deserter** series, and #110-112 were to house what appeared as **WORLD OF KRYPTON #1-3.**

Did any non-reprint CHALLENGERS OF THE UNKNOWN stories appear in SUPER-TEAM FAMILY? This was during the "DC Explosion," and I couldn't keep up with it all!

Yessiree Bob, there were shiney new **Challengers** tales in **SUPER-TEAM FAMILY** #8, 9 and 10.

Speaking of the "DC Explosion," did non-reprint GREEN LANTERN stories appear in WORLD'S FINEST COMICS???

Nope, but brand-spankin'-new **GL** strips did show up in **FLASH** #217-228,230,231, 233,234,237,238,240-243,245 and 246, **ADVENTURE** #459 and 460, and **FIVE-STAR SUPER-HERO SPECTACULAR** [DC SPECIAL SERIES #1].

Which issues of Charlton's CHEYENNE KID contained the back-up series WANDER???

I like to mention **Wander**, the cowboy from outer space, since not too many people aware of this little gem. (I'd missed it myself for years before, I believe, Roger Stern showed it to me).

Wander appeared in **CHEYENNE KID** #66-87.

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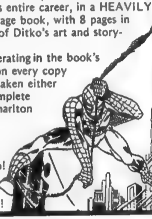
This is one of the most overdue and awaited art books in recent years! Steve Ditko — the creator of Spider-Man, Doctor Strange, Captain Atom, Mr. A, The Creeper, Shade the Changing Man, The Question, and many other characters! Here is a survey of his entire career, in a HEAVILY ILLUSTRATED 136 page book, with 8 pages in COLOR, and examples of Ditko's art and story-telling techniques.

Steve Ditko is co-operating in the book's research, and will receive royalties on every copy sold. We will print much obscure Ditko art taken either from original art, or publishers' archives. Three complete stories will be reprinted, including a hard-to-find 1950s Charlton classic! Also included will be a complete Ditko Checklist for collectors!



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THE ART OF STEVE DITKO will be available in an 8½ x 11 trade paperback . . . plus a limited edition hardcover. Each hardcover copy will contain a tipped-in color plate drawn especially for this book by Steve Ditko! This color plate will be SIGNED and NUMBERED by DITKO and will only be available in the hardcover. Trade paper: $10.95. Hardcover: $18.95. Please add $1.25 postage. Order now to receive a low numbered signed copy!

WOMEN and the COMICS

by Trina Robbins and Catherine Yronwode

(c) Wendy Pini

Ethel Hays

(c) Rose O'Neill

Here is the DEFINITIVE book about women and the comics, written and edited by the two leading authorities in the field. Trina Robbins and Catherine Yronwode have spent three years doing research — interviewing female comics creators, uncovering rare newspaper and comic book art, and compiling a HEAVILY ILLUSTRATED 136 page book that finally gives due credit to the many women who've worked in comics for the last 80 years!

From the early days of newspaper strips, to the exciting "jungle girl" artists of the 1940s, on through Wendy Pini, Marie Severin and Jan Duursema, this book also presents for the first time anywhere, a checklist of all women known to have created comics!!

Rose O'Neill • Dale Messick • Tarpe Mills • Fanny Y. Cory • Marily Links • Nell Brinkley • Ann Brewster • Fran Hopper • Grace Drayton • Ethel Hays • Sharon Rudahl • Cathy Guisewite • Ruth Roche • Gladys Parker • Lynn Johnston • Ramona Fradon • Edwina Dumm • Lee Marrs • Nina Albright • Leia Dowling • Selby Kelly • Shary Flenniken • Nicole Hollander • Lilian Chestney • and many more!

(c) Tarpe Mills

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Did HERBIE stories appear in any other ACG comic besides his own mag???

Yes, prior to the 23-issue run of HERBIE, the Fat Fury, originally appeared in FORBIDDEN WORLDS #s3,94,110,114 and 116, as difficult to come by as hard-to-get cinnamon!

Which Quality comics series contained the PHANTOM LADY series???

P.L.'s strip was in POLICE COMICS #1-83 (August '41-October '43) and she made appearances in the Spider-Widow strip in FEATURE COMICS #69-71 (July '43-September '43).

KEVIN T. BROWN—Norridge, IL. What was Carmine Infantino's last FLASH issue, not including his return in issue #296? What artists did the book after him, and what issues did each do??

Wow! Let's stick to generalities, since I don't have the space here to actually inflict everyone with a full index. Infantino pencilled SHOWCASE #s 8, 13 and 14 (The Flash) and FLASH #105-174 (November '67). After that, Andru and Esposito, an able crew indeed, did twenty straight issues, and then other pencil-pushers carried on, such as Gil Kane, Irv Novick, Murphy Anderson, Dick Giordano, Dick Dillin, and others.

Who inked the Infantino issues? And again, what issues???

Joe Kubert inked the first SHOWCASE issue, Frank Giacoia inked the other SHOWCASE stories with one exception, which Joe Giella inked. After that, Giella was the most predominant inker, with Murphy Anderson handling his share, and Giacoia and Sid Greene also handling a few.

Finally, who wrote each issue, from #105 to the present???

Gosh-all-fishhooks! That's over 200 issues! I'll only say this: AFTER THE SHOWCASE issues, which were split by Robert Kanigher and John Broome, Broome wrote virtually all the rest, with only periodic stories by Gardner Fox. After Infantino departed, the slack was taken up by Fox, Frank Robbins, Mike Friedrich, Kanigher, Steve Skeates, Len Wein, and the person who's done the most since then, Cary Bates, the current writer.

DARYL COATS—University, MS. Could you possibly run a checklist of Jeff Jones' "mainstream" comics work? By that I mean non-underground, non-alternative press, non-fanzine, non-magazine work.

Well, thank you! It's rather refreshing to have a questioner trying desperately to make certain I don't give him too much information. Can I interest you in a FLASH index? Well, here's what I can find for Jeff Jones:

BORIS KARLOFF TALES OF MYSTERY #21
DARK MANSION OF FORBIDDEN LOVE #3
FLASH GORDON #13
MANDRAKE THE MAGICIAN #8
THE PHANTOM #25
SWAMP THING #9
WITCHING HOUR #14
WONDER WOMAN #199,200

That's fewer than ten comics. Can't I at least also list his magazine work? Please? Oh, pleeeaaasse!

CREEPY #16,29,79,83
EERIE #11,12,15,77,79
VAMPIRELLA #5,9,12,27,32-34,50,53,56
ESQUIRE March '72
WEB OF HORROR #1,2
PSYCHO #7,12
WEIRD TALES OF THE MACABRE #1

I won't mention those strips in NATIONAL LAMPOON since they were so far over my head (and that's giving him the benefit of a large doubt).

SCOTT BURNLEY—Richmond, VA. What exactly does the Comics Code exclude in our comics? Which comics are affected? And is it required by law???

MT: Well, Don suggests we simply run the Code as revised in 1971, but I think it may be real interesting to see what was changed by printing both the original and the revised versions. So I will.

Code of the Comics Magazine Association of America, adopted 1954

PREAMBLE

The comic book medium, having come of age on the American cultural scene, must measure up to its responsibilities.

Constantly improving techniques and higher standards go hand in hand with these responsibilities.

To make a positive contribution to contemporary life, the industry must seek new areas of developing sound, wholesome entertainment. The people responsible for writing, drawing, printing, publishing and selling comic books have done a commendable job in the past, and have been striving toward this goal.

Their record of progress and continuing improvement compares favorably with other media in the communications industry. An outstanding example is the development of comic books as a unique and effective tool for instruction and education. Comic books have also made their contribution in the field of letters and criticism of contemporary life.

In keeping with the American tradition, the members of this industry will and must continue to work together in the future.

In the same tradition, members of the industry must see to it that gains made in this medium are not lost and that violations of standards of good taste, which might tend toward corruption of the comic book as an instructive and wholesome form of entertainment, will be eliminated.

Therefore, the Comics Magazine Association of America, Inc. has adopted this Code, and placed strong powers of enforcement in the hands of an independent Code Authority.

Further, members of the Association have endorsed the purpose and spirit of this Code as a vital instrument to the growth of the industry.

To this end, they have pledged themselves to conscientiously adhere to its principles and to abide by all decisions based on the Code made by the Administrator.

They are confident that this positive and forthright statement will provide an effective bulwark for the protection and enhancement of the American reading public, and that it will become a landmark in the history of self-regulation for the entire comics industry.

CODE FOR EDITORIAL MATTER
GENERAL STANDARDS PART A

1—Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.

2—No comics shall explicitly present the unique details and methods of a crime.

3—Policemen, judges, government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.

4—If crime is depicted it shall be as a sordid and unpleasant activity.

5—Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.

6—In every instance good shall triumph over evil and the criminal punished for his misdeeds.

7—Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive agony, gory and gruesome crime shall be eliminated.

8—No unique or unusual methods of concealing weapons shall be shown.

9—Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged.

10—The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnapper. The criminal or the kidnap-

per must be punished in every case.
11—The letters of the word "crime" on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.
12—Restraint in the use of the word "crime" in titles or sub-titles shall be exercised.

GENERAL STANDARDS PART B

1—No comic magazine shall use the word horror or terror in its title.

2—All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.

3—All lurid, unsavory, gruesome illustrations shall be eliminated.

4—Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor as to injure the sensibilities of the reader.

5—Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and were-wolfism are prohibited.

GENERAL STANDARDS PART C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited.

DIALOGUE

1—Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.

2—Special precautions to avoid references to physical afflictions or deformities shall be taken.

3—Although slang and colloquialisms are acceptable, excessive use should be discouraged and wherever possible good grammar shall be employed.

RELIGION

1—Ridicule or attack on any religious or racial group is never permissable.

COSTUME

1—Nudity in any form is prohibited, as is indecent or undue exposure.

2—Suggestive and salacious illustration or suggestive posture is unacceptable.

3—All characters shall be depicted in dress reasonably acceptable to society.

4—Females shall be drawn realistically without exaggeration of any physical qualities.

NOTE: It should be recognized that all prohibitions dealing with costume, dialogue or artwork applies [sic] as specifically to the cover of a comic magazine as they do to the contents.

MARRIAGE AND SEX

1—Divorce shall not be treated humorously nor represented as desirable.

2—Illicit sex relations are neither to be hinted at or portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.

3—Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.

4—The treatment of love-romance stories shall emphasize the value of the home and the sanctity of marriage.

5—Passion or romantic interest shall never be treated in such a way as to stimulate the lower and baser emotions.

6—Seduction and rape shall never be shown or suggested.

7—Sex perversion or any inference [sic] to same is strictly forbidden.

CODE FOR ADVERTISING MATTER

These regulations are applicable to all magazines published by members of the Comics Magazine Association of America, Inc. Good taste shall be the guiding principle in the acceptance of advertising.

1—Liquor and tobacco advertising is not acceptable.

2—Advertisement of sex or sex instruction books are unacceptable.

3—The sale of picture postcards, "pin-ups," "art studies," or any other reproduction of nude or semi-nude figures is prohibited.

4—Advertising for the sale of knives, concealable weapons, or realistic gun facsimiles is prohibited.

5—Advertising for the sale of fireworks is prohibited.

6—Advertising dealing with the sale of gambling equipment or printed matter dealing with gambling shall not be accepted.

7—Nudity with meretricious purpose and salacious postures shall not be permitted in the advertising of any product; clothed figures shall never be presented in such a way as to be offensive or contrary to good taste or morals.

8—To the best of his ability, each publisher shall ascertain that all statements made in advertisements conform to fact and avoid misrepresentation.

9—Advertisement of medical, health, or toiletry products of questionable nature are to be rejected. Advertisements for medical, health, or toiletry products endorsed by the American Medical Association, or the American Dental Association, shall be deemed acceptable if they conform with all other conditions of the Advertising Code.

REVISIONS TO THE CODE OF THE COMICS MAGAZINE ASSOCIATION AMERICA, INC. 1971

[NOTE: Only changes or revisions will be noted, with additions in **bold face.**]

PREAMBLE

The comics magazine, or as it is more popularly known, the comic book medium, having come of age on the American cultural scene, must measure up to its responsibilities.

[Final paragraph was eliminated.]

CODE FOR EDITORIAL MATTER

2—No comics shall explicitly present the unique details and methods of a crime, **with the exception of those crimes that are so far-fetched or pseudo-scientific that no would-be lawbreaker could reasonably duplicate.**

3—Policemen, judges, government officials and respected institutions shall not be presented in such a way as to create disrespect for established authority. **If any of these is depicted committing an illegal act, it must be declared as an exceptional case and that the culprit pay the legal price.**

5—Criminals shall not be presented in **glamorous circumstances, unless an unhappy end results from their ill-gotten gains, and creates no** desire for emulation.

8—No unique or unusual methods of concealing weapons shall be shown, **except where such concealment could not reasonably be duplicated.**

9—Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged, **except when the guilty, because of their crime, live a sordid existence and are brought to justice because of the particular crime.**

GENERAL STANDARDS PART B

1—No comic magazine shall use the word horror or terror in its title. **These words may be used judiciously in the body of the magazine.* [*The Board of Directors has ruled that a judicious use does not include the words "Horror" or "Terror" in story titles within the magazine.]**

5—Scenes dealing with, or instruments associated with,walking dead, or torture shall not be used. **Vampires, ghouls, and werewolves shall be permitted to be used when handled in the classic tradition such as Frankenstein, Dracula and other high calibre literary works written by Edgar Allen Poe, Saki [H.H. Munro), Conan Doyle [sic] and other respected authors whose works are read in schools throughout the word.**

6—**Narcotics or Drug addiction shall not be presented except as a vicious habit.**

Narcotics or Drug addiction or the illicit traffic in addictproducing narcotics or drugs shall not be shown or described if the presentation:

(a) Tends in any manner to encourage, stimulate or justify the use of such narcotics or drugs; or

(b) Stresses, visually, by text or dialgue, their temporarily attractive effects; or

(c) Suggests that the narcotics or drug habit may be quickly or easily broken; or

(d) Shows or describes details of narcotics or drug procurement, or the implements or devices used in taking narcotics or drugs, or of the taking of narcotics or drugs in any manner; or

(e) Emphasizes the profits of the narcotics or drug traffic; or

(f) Involves children who are shown knowingly to use or traffic in narcotics or drugs; or

(g) Shows or implies a casual attitude towards the taking of narcotics or drugs; or

(h) Emphasizes the taking of narcotics or drugs throughout, or in a major part of the story, and leaves the denouement to the final panels.

GENERAL STANDARDS PART C

1—Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings—**judged and interpreted in terms of contemporary standards**—are forbidden.

COSTUME

1—Nudity in any form is prohibited. Suggestive and salacious illustration is unacceptable.

[Rule #3 has been eliminated; #4 is now #2.]

[The "Note" has been eliminated.]
MARRIAGE AND SEX

2—Illicit sex relations are **not to be portrayed** and sexual abnormalities are unacceptable.

3—**All situations dealing with the family unit should have as their ultimate goal the protection of the children and family life. In no way shall the breaking of the moral code be depicted as rewarding.**

[#4 and 5 have been eliminated.]

4.—**Rape shall not be shown or suggested. Seduction may not be shown.**

(No revision of the advertising matter guidelines were made.)

THE COMICS CODE AUTHORITY

The Code Authority of the Comics Magazine Association of America, Inc. was established at the same time the Code was adopted, to ascertain compliance with the terms of the Code. It is headed by a Code Administrator, who has no connection with any publisher, and who exercises independent judgment to determine whether the material intended for publication meets Code standards.

Publisher-members of the CMAA are required to submit their original text and art-work to the Code Authority, **in advance of publication.** The staff carefully checks each panel of art and every line of text, ordering such changes or deletions as in the judgment of the Administrator violates any tenet or the over-all principle of the Code. Being an industry self-regulation program, the publisher may appeal the decision of the Administrator to the CMAA's Board of Directors, but in nearly two decades of operation, this privilege has been rarely used. In almost every instance, the decision of the Administrator has prevailed.

Finally, each individual page must receive the stamp of approval of the Code Authority, or authorization from the Board of Directors, before the publisher may place the official Seal of Approval on the upper right hand portion of the comic magazine's cover.

CMAA MEMBERS

Following is a list of the comics companies who have subscribed to the Code since its inception with books cover-dated March or April, 1955:

1. Ace 1955-56
2. American Comics Group-ACG 1955-67
3. Archie 1955-present
4. Atlas-Seaboard 1975
5. Avon 1955-56
6. Charlton 1955-77
7. Comic Media 1955-56
8. DC 1955-present
9. Eastern Color 1955
10. EC 1955-56
11. Fago 1958-59
12. Farrell 1955-58
13. Fitzgerald 1976
14. Friedman-PM 1955-56
15. Good 1955
16. Harle 1955
17. Harvey 1955-82
18. King 1967
19. Lev Gleason 1955-56
20. Magazine Enterprises-ME 1955-58
21. Mainline 1955
22. Marvel-Atlas 1955-present
23. MF 1966-67
24. Milson-Lightning 1967
25. Nesbit 1955
26. Parents 1955
27. Pflaum-Dennison 1955-72
28. Prize 1955-63
29. Quality 1955-56
30. St. John 1955-58
31. Skywald 1971
32. Standard-Pines-Hallden-Fawcett 1955-80
33. Stanley-Key-Aragon-Trojan-Merit 1955-56
34. Sterling 1955
35. Toby 1955
36. Tower 1955-69
37. United 1955
38. Wham-O 1967
39. Ziff-Davis 1955-57

The rest of the questions will have to wait for another month, as we come to the end of another I.C. Be back with us next time as we answer those burning questions "Who's Arak's barber?" and "Where is Batman's brother these days?" Send further inquiries and corrections to:

Keno Don Rosa
1603 Woodluck Avenue
Louisville, KY 40205

CEL BREAK

By Jim Korkis

POPEYE APA. Phil White is a big Popeye fan, and has been corresponding with several other Popeye collectors and they have decided to start **PAPA**, the **Popeye Amateur Publishing Association.** The long-range goal of the group is to publish an annotated Popeye volume based on material appearing in the **APA.** No page count or frequency of publication have been set yet, so for further information please contact Phil White, 24935 Rollingwood, Lake Forest, CA 92630. And if you really are a big Popeye fan, don't forget to send fifty cents to Chet Cox for a copy of his Popeye fanzine, **ARF ARF.** The latest issue should feature my article about the King Features **Popeye** cartoons made in the early sixties. You can contact Chet at Box 45648, Tinker AFB, OK 73145. (Chet is out in the same part of the country as Bart Bush, who **used** to publish **THE HARVEY COLLECTOR**, but it has been an awful long time since I've seen an issue of that zine. How about publishing another couple of issues, Bart?)

DOROTHY McGREAL IS ALIVE AND WELL. Thanks to Al Dellinges, I was able to make contact with Ms. McGreal. Back in the sixties, she published a forerunner to **CARTOONIST PROFILES** entitled **THE WORLD OF COMIC ART.** It was a slick magazine featuring articles on cartoonists and animators. Currently, she is working on an article about Jack Bogle, who worked with Otto Mesmer on **Felix the Cat** at the Pat Sullivan Studio and who has a Pat Sullivan Studio and who also did comics for King Features. Surprisingly, she still has a few back issues of **WOCA** left at $5.00 each. (Many of these issues have been selling for five times that amount when ads have appeared in **THE BUYER'S GUIDE.**) If you are interested please contact Dorothy McGreal, 3839 West 139th Street, Hawthorne, CA 90250. I now have a complete **set of WOCA** except for issues #6 and 7, which were done in an experimental softcover book-type format. Anyone interested in parting with those issues?

MOUSETRAP REPRINT. Carl Macek is a fine writer and has a true love of animation. In fact, he may be the editor of still another slick animation magazine due to appear before the end of the year. Currently, he has made arrangements to reprint **THE MOUSETRAP.** This book, originally published in a limited edition in the late forties, is filled with off-color, after-hours sketches by artists at the Disney Studio. It is forty pages long and the facsimile edition sells for $9.95 plus $3.00 postage and handling (and 6% sales tax if you live in California). Maybe Carl can be encouraged to reprint other interesting-but-obscure animation-related books like **DISPATCH FROM DISNEY** or the children's book on Noah's Ark that Max Fleischer wrote. Anyway, you can order from Carl Macek and Associates, Box 1148, Yorba Linda, CA 92686.

NEW ANIMATED FEATURE FROM DISNEY. This summer, production work will begin on the first 3-D animated feature film. Produced at Walt Disney Studios, the film will be based on "The Brave Little Toaster," an original story by Thomas Disch. It will be a combination of hand-drawn and computer animation. (The computer animation will be used to achieve the 3-D effect.) Disney Studios has already done some test footage of Maurice Sendak's "Where the Wild Things Are" using this method.

ANNIE RETURNS. Columbia, which spent over fifty million dollars on **ANNIE**, which pretty much bombed at the box office, is already at work on **ANNIE II** in hopes of repeating the sequence of success of **STAR TREK II**, which did better than the original. A quarter of a million dollars has reportedly been spent on the development of the sequel—that could end up taking animated form! (Those plans are still tentative, although they already have a script from Carol Sobrieski.) Annie fans should be getting the **free** newsletter from Jon Merrill. Jon publishes **ANNIE PEOPLE** free (so far) for those interested in all aspects of the little lady in red. He also publishes a fine Little Lulu newsletter as well that is **not** free. If you are interested in either publication, contact Jon Merrill, Box 431, Cedar Knolls, NJ 07929.

MIGHTY MOUSE MOVIE. At the March American Film Market exhibition held in Los Angeles, where producers try to sell their latest pictures to foreign markets, it was reported that Sandy Cobe of Intercontinental Releasing Corporation was exhibiting a Mighty Mouse film and "every conceivable kind of merchandising to go along with it" including Mighty Mouse balloons, T-shirts, pencils, kites and health-food candy bars. I don't know anything more about this project, although I suspect it is a compilation film similar to the awful **BETTY BOOP FOR PRESIDENT.**

NEIL THE HORSE. Arn Saba was nice enough to put me on his mailing list to receive **NEIL THE HORSE**, because "Neil is animation-inspired and may be moving into animation (TV special) soon." Others have already sung the praises of Saba's fine efforts and this

Supercharged...
and changing fast!
He's all energy.
And he's fighting mad!
E-MAN !

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COUNT ON US.

gives me the opportunity to have my voice join that chorus. **NEIL THE HORSE** is terrific, and like all Aardvark-Vanaheim products, it is done with great craftsmanship. Animation and funny-animal fans should be adding this series to their library. I've been a Saba fan for a long time, and the man has never disappointed me.

ACADEMY-AWARD NOMINEES. Only three films were nominated this year for the Academy Award: "The Great Cognito" (clay animation) by Will Vinton, who won previously for "Closed Mondays"; "The Snowman," John Coates, producer; and "Tango," from Film Polski, Zbigniew Rybczynski producer. By the time this column appears in print, the winner should have been announced. (He was; Rybczynski won for "Tango."]

FILMATION HE-MAN TO BECOME SISSY. Most animation fans know that the syndication market is much more flexible than Saturday morning when it comes to things like violence and bad taste. Filmation is working on sixty-five half-hour shows for syndication to feature the barbarian He-Man character made popular by the Mattel **Masters of the Universe** toys. However, three months into production, the company decided it might want to try for a network sale so the violence would be toned down. In other words, there will be no direct physical contact when characters attack each other.

MARVEL ANIMATION. Will Meugniot and Rick Hoberg have left Marvel Animation for comic-book jobs which just leaves storyboard artist Larry Houston to try to convince some of the people there to do their research on Marvel history before trying to put together the Marvel cartoons. Currently, they are developing a project based on a toy known as **Charmkins** (little flower people). One of the voice actors for that project is Ben Vereen. Head-writer Dennis Marks has been around a long time. He used to work on **THE BEATLES** and **BAT FINK.**

DID YOU KNOW: Producer Joseph Papp is trying to buy the rights to the Walt Disney version of **SNOW WHITE** so he can turn it into a stage production to feature Linda Ronstadt. Papp is the fellow responsible for the Ronstadt version of "The Pirates of Penzance."

SATURDAY MORNING FEVER. There are a lot of misconceptions about Saturday morning television. Basically, the networks option just about everything but that doesn't mean that everything will be taken. This year, CBS optioned thirty-five different projects but there are only two openings to be filled. **TEEN TITANS** never came close to being on Saturday morning even though a lot of development was done on it. **X-MEN** came close, as did **DAREDEVIL** and **CAPTAIN AMERICA.** In fact, some artists like Jack Kirby and Doug Wildey seem to do nothing **but** development work for possible new series, and much of that presentation artwork is never seen by anyone outside the studios. The Saturday morning schedule will keep changing right up until September, but as of the beginning of May, this is the way the schedule looks: **NBC:** More **FLINTSTONE** reruns. **THE SHIRT TALES.** Ninety minutes of **SMURFS. ALVIN AND THE CHIPMUNKS** (all-new stuff done by Ruby-Spears and supposedly done quite well), new **SPIDER-FRIENDS** (although **HULK** was cancelled), and the **MR. T SHOW** (Mr. T as a coach for an Olympics team who helps out kids).

CBS: Ruby-Spears is producing an hour-long show called **SUPERCADE** (featuring the adventures of Frogger, Donkey Kong, Donkey Kong Jr., Pitfall and Q-Bert), Marvel is providing **DUNGEONS AND DRAGONS** (based on the game), Hanna-Barbera is doing **THE BISKITTS** (a funny animal show), Lee Mendelson is doing a **CHARLIE BROWN AND SNOOPY** show, and there will be a new live-action **BENJI** show.

ABC: There will be a **RICHIE RICH/LITTLE RASCALS** half hour (which will include some crossovers; Mark Evanier is the story editor for this one), Hanna-Barbera will do **MONCHICHIS** (based on the toy), Ruby-Spears will do **RUBIK THE AMAZING CUBE** (five kids and a talking Rubik's Cube), **SUPER PAC-MAN,** a half-hour of old **Scooby Doo** cartoons and a half-hour of new **Scooby Doo** cartoons (concentrating on mysteries, plus more adventures of **The Puppy.**

MORE SATURDAY MORNING FEVER. Filmation hasn't sold anything so maybe they will be forced to explore the syndication market even more. Currently, they have completed the **MASTERS OF THE UNIVERSE** series for syndication, but there haven't been any buyers. New episodes of Hanna-Barbera's **SUPERFRIENDS** have been ordered, however ABC already has eight new episodes of **SUPERFRIENDS** that they have never shown, although some sources indicate that these shows may be run this summer, mixed in with the old material. And even though six new episodes have been ordered, **SUPERFRIENDS** is not on the official Saturday morning schedule. NBC has ordered episodes for a new animated series called **SALLY BANANAS,** but whether this series is based on the Charles Barsotti comic strip is unclear at this time.

EVANIER NEWS. What would this column be without news of Mark Evanier's latest triumph? Recently, a three-part animated special scripted by Mark Evanier appeared on ABC. **THE SECRET WORLD OF OG** did quite well in the ratings and Mark has written another three-part animated special based on a children's book that will be aired this summer. **THE LITTLES** will be animated by D.I.C., a Belgian-French animation company which has also done some animation for a new syndicated series called **INSPECTOR GADGET,** whose title character is voiced by Don Adams.

BRADBURY'S NEXT PROJECT. Ray Bradbury is still a very busy fellow. In a recent interview in the L.A. **TIMES,** Bradbury stated, "Right now I'm working with Gary Kurtz, the **STAR WARS** producer, on an animated feature based on the Little Nemo character. It will take four years, $20,000,000, and a lot of Japanese illustrators working to create the 800,000 drawings for this movie, but I'm having a wonderful time with the project." Bradbury has always been deeply involved with animation. In fact, his book **THE HALLOWEEN TREE,** is based on the script he did for a never-made animated film. The film was going to be directed by Chuck Jones at M-G-M before he left that company for greener pastures.

TIME MASTERS. If you liked the French animated film **FANTASTIC PLANET,** then you should also like **TIME MASTERS,** the second animated film adaptation by Rene Laloux of a s-f story by Stefan Wul. This film was released last year in Europe, but even though there is an English language version available, no American release has been arranged. An orphan on a distant planet must try to keep alive until he is rescued by a space-pirate type named Jaffar. Apparently, the animation of the human characters is a bit stiff, but the rest of the animation is very beautiful, having been designed by Moebius. This eighty-minute feature includes Dolby sound.

FUNNYWORLD LIVES? FUNNYWORLD has **not** been donated to Bill Blackbeard. Several animation writers have received a letter from William Engeler, who claims to be the new editor, and who will publish **FUNNYWORLD** #23 on May 21st. I'll believe it when I see it.

CONGRATULATIONS! Twenty years ago (January, 1963), Japanese television animation was born with the release of Dr. Osamu Tezuka's **MIGHTY ATOM** (better known to American fans as **ASTRO BOY**). This was the first program from Dr. Tezuka's Mushi Productions, Japan's first animation studio for the production of TV animation. Ten years ago (December, 1972), Go Nagai's **MAZINGER Z** premiered on Japanese television. Although there had been animated giant-robot shows before this time, this was the first program to feature a merger between the robot and its human pilot, in which the hero becomes part of the robot to share its adventures and dangers. A long tradition of entertainment started with these two programs.

COMING ATTRACTIONS. Lots of animated films in the future: besides **FIRE AND ICE** (from Bakshi, who, despite claims that he is getting out of animation, may already be making arrangements for another animated film), **ROCK AND RULE** (I saw a special sneak preview, and despite some story problems, I enjoyed this film a whole bunch), **TWICE UPON A TIME** (a children's book featuring artwork from this film is currently available), **DAFFY DUCK'S FANTASTIC ISLAND** (another of those Warner Bros. compilation features). And in the not-too-distant future: **CHANTICLEER** (from Don Bluth), **HUCK'S LANDING** (Tom Carter Productions), **BASIL OF BAKER STREET, THE BLACK CAULDRON,** and **WHO CENSORED ROGER RABBIT?** (all from Disney).

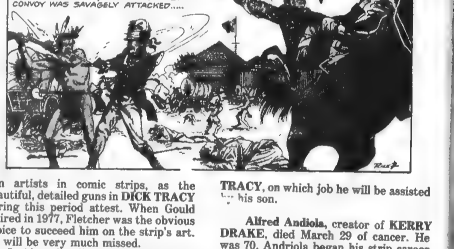
VIDEO CARTOON GAMES. Comic Reader Douglas Orlowski sent me a very nice letter filled with information on cartoon characters in video games. Douglas claims that if you play the **MR. DO!** Arcade game and spell "extra" to win an extra man, an intermission cartoon comes up which plays the **ASTRO BOY** theme song. Douglas has also been taping some animated films like **TINTIN AND THE LAKE OF SHARKS** and **ASTERIX AND CLEOPATRA** off French-Canadian cable.

© 1957 by The Chicago Tribune
"Mad Anthony"
WAYNE
and his Legionnaires
An OLD GLORY Story
RICK FLETCHER and ATHENA ROBBINS
WAYNE NEEDED NEWS OF ENEMY PLANS! SO HE SENT OUT SPIES WILLIAM WELLS, ROBERT McCLELLAN, AND HENRY MILLER —DISGUISED AS INDIANS— IN JUNE, 1794.
GET ME A RED MAN TO QUESTION.
MILLER, LIKE WELLS, WAS CAPTURED AND ADOPTED BY INDIANS WHEN A BOY — BUT NOW SCOUTED LOYALLY FOR "MAD ANTHONY" WHILE SEARCHING TREACHEROUS INDIAN COUNTRY HE WONDERED, "WHICH TRIBE TOOK AWAY MY BROTHER CHRISTOPHER?"
TAKE THE ONE ON THE LEFT, MAC.
BLAM
BLAM

Anyone interested can contact him at 135 Blanchard Street, Thunder Bay, Ontario, Canada P7A 7J6.

THANKS to David Andress for the Chuck Jones clipping from the **Chicago TRIBUNE**. Also thanks to Dana Gabbard (publisher of **THE DUCKBURG TIMES**), who sent me the clipping about the newest book from Scarecrow Press. Entitled **CHILDREN'S TELEVISION: THE FIRST THIRTY-FIVE YEARS 1946-1981**, it covers animated cartoon series. The book is by George Woolery and costs $27.50. Hopefully, I'll have more information on this in the next column. Until then, please keep sending news items, corrections, gossip, etc. to **Jim Korkis, 707 West Doran, Glendale, CA 91203.**

SURPRISE ATTACK.... AND TWO WARRIORS WERE SILENCED WITH QUICK RIFLE SHOTS...THEN McCLELLAN STRUGGLED WITH THEIR LONE COMPANION....
WHAT'S THAT? NO INJUN—IT'S BROTHER CHRIS!
TAKEN BEFORE WAYNE, CHRIS WAS AT FIRST REBELLIOUS, BUT SOON GAVE INFORMATION— "BRITISH BUILD BIG FORT MIAMIS TO HELP INDIANS HOLD YOU BACK FROM DETROIT."


ON JUNE 30TH, THE INDIANS STRUCK! THE FIRST BIG BLOW AGAINST WAYNE'S ADVANCE WAS IN THE VERY SHADOWS OF FORT RECOVERY, WHEN A SUPPLY CONVOY WAS SAVAGELY ATTACKED....

COMIC STRIP CIRCUS

by Jacob Moraine

Criminals rejoice! two of the chroniclers of the two top comic-strip cops are gone. But don't rejoice too long, for their replacements are soon to join in the battle against crime.

Richard E. Fletcher, artist on **DICK TRACY** since 1977, died in the early morning hours of March 16 after an illness of several months. He was 66. Despite his illness, he kept working on the strip until a few days prior to his death, the last adventure he drew, "The Case of Itchy's Ghost," being his own favorite of the stories he'd done on the strip.

Fletcher came from Burlington, Iowa, where he taught himself art from library books. Following service in World War II, when he won a Bronze Star, he joined the **Chicago TRIBUNE** advertising art department. After studying strip technique under editorial cartoonist Carey Orr, Fletcher was hired to draw the Sunday adventure strip, **THE OLD GLORY STORY**, for Tribune-News Syndicate. The strip, written by Athena Robbins, featured real personages in tales from this country's history. It ran from 1953 to 1962, during which time the strip won many awards, including the Freedom Foundation's Honor Medal and the American Legion Award.

As you can tell from the sample panels from **THE OLD GLORY STORY** from 1957, Fletcher's style on the strip was very different from his style on **TRACY**.

Following the demise of **THE OLD GLORY STORY**, Fletcher became Chester Gould's assistant on **DICK TRACY**. Fletcher was known as one of the best gun artists in comic strips, as the beautiful, detailed guns in **DICK TRACY** during this period attest. When Gould retired in 1977, Fletcher was the obvious choice to succeed him on the strip's art. He will be very much missed.

Incidentally, Fletcher was not the Dick Fletcher who drew **JED COOPER** and earlier **SURGEON STONE** for the Tribune-News Syndicate, as well as doing comic books in the late '30s and early '40s. I wasn't the only one to make that mistake, as even the **Chicago TRIBUNE** obituary on Rick Fletcher mentioned that he'd assisted Carl Ed on **HAROLD TEEN**, when it had been Dick Fletcher who'd been Ed's assistant.

DICK TRACY, of course, will continue. The new artist will be Dick Locher, editorial cartoonist for the **Chicago TRIBUNE**, whose work is syndicated by the Tribune Syndicate. Prior to becoming the **TRIBUNE**'s editorial cartoonist, Locher had been Chester Gould's assistant for the four years just before Fletcher had taken over the job. For four years prior to that, Locher had been Rick Yager's assistant on **BUCK ROGERS**. Locher will continue his editorial cartooning while drawing **TRACY**, on which job he will be assisted by his son.

Alfred Andiola, creator of **KERRY DRAKE**, died March 29 of cancer. He was 70. Andriola began his strip career as an assistant to Milton Caniff on **TERRY AND THE PIRATES** and Noel Sickles on **SCORCHY SMITH** in 1935. Andriola liked to tell the story that after college he couldn't decide whether to become an artist or a writer, so he became a cartoonist to do both.

Following three years of assisting Caniff, Andriola got his big break when he landed the job of doing a **CHARLIE CHAN** strip. Andriola did the strip quite successfully for five years, but then got an itch to do his own strip of his own creation. It took a bit of wandering around doing different jobs, including some comic-book work and a mini-serial strip for King Features, **FIGHTING YANKS**, but finally the Publishers Syndicate bought his **KERRY DRAKE** strip. After working for them finishing up the run of their ten-year-old detective strip **DAN DUNN**, which Andriola took over from his friend Paul Pinson, who took it over in 1942 when creator Norman Marsh left to join the Marines, Andriola started **DRAKE** in October 1943.

STAR TREK **By Gerry Conway and Bob Myers**

CAPTAIN'S LOG: STARDATE 9581.40.
THE ENTERPRISE IS NOW ENROUTE TO THE SANSOOR PRINCIPALITY, BEARING A MESSAGE OF PEACE.
...BUT PEACE, IT SEEMS, IS FAR FROM THE MINDS OF CERTAIN CREW MEMBERS.
INEXPLICABLY COMMANDER SCOTT HAS SHOWN INTENSE HOSTILITY TOWARD OUR PEACE BEARERS...
... A PAIR OF COURIER CLONES FROM THE FEDERATION DIPLOMATIC CORPS.
I'M ABOUT TO FIND OUT WHY.

KERRY DRAKE became the most successful police strip after **DICK TRACY.** Not only did its popularity run second only to **TRACY** amongst cop strips, it has enjoyed a longevity of popularity enjoyed by few strips. It was revealed some years ago that the strip was written by Allen Saunders until 1971. Regardless, Andriola's art contributed much to making the good characters warm and appealing, the somewhat Gouldish villains believable, and the entire strip lively and eye-catching.

Since 1971, Andriola has written the strip himself, with much of the art by his assistant, Sururi Gumen. In his next-to-last story, Andriola paid tribute to his former boss and longtime friend, Milton Caniff, by casting him as the villain of the tale. Caniff, of course, was delighted.

KERRY DRAKE will continue fighting crime, but the loss of the distinctive Andriola touch will be felt by all who follow the strip.

I was going to report on the demise of the **STAR TREK** strip. I read about it in **COMICS FEATURE** wherein the reporter (Rick Norwood?) stated that it had disappeared from the last source he'd had for the strip. I checked the last paper I'd seen it in a short while before that, and, sure enough, it was gone. The **COMICS FEATURE** reporter had related the uselessness of trying to check with the L.A. Times Syndicate about the strip since they'd told him it was dead months before it disappeared. Then, one day I ran across the **Anchorage DAILY NEWS** from February 28, 1983, and there was **STAR TREK.** This was followed by an announcement in **EDITOR AND PUBLISHER** that **STAR TREK** was being written since February 14 by Gerry Conway and would be drawn by Ernie Colon beginning with the May 9 strip. So, apparently, the syndicate decided that the strip wasn't dead at all. Anyway, take a gander at **STAR TREK** from February 28 by Conway and Bob Myers (I think). The strip returned from the dead—just as Spock is supposed to in the next movie.

Apparently, the new Tarzan movie, **GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES,** is not going to live up to director Hugh Hudson's claim of being the "real story of Tarzan." Changes from the E.R. Burroughs novel include transforming French officer Paul D'Arnot into the Belgian head of a British scientific expedition attacked by Pygmies, none of which appeared in the book. Jane, played by American-born model Andi McDowell, is changed from the daughter of an American college professor who's with her in Africa, to the ward of

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Christopher Lambert as Tarzan

Tarzan's grandfather, who isn't even alive in the Burroughs novel. So much for fidelity.

Did you know Chester Gould was awarded the Northwestern University Alumni Medal April 17, 1982.

FAREWELL TO LEE ELIAS

By Sam Kujava

Cartoonist Lee Elias has retired.

Physical disabilities, which have plagued Lee for years, have finally made it difficult, if not impossible, for him to continue with his comic-book work.

The announcement that Elias would be joining other industry greats like Bob Kanigher and Alex Toth at the revived Red Circle Publications was premature. His last published work was on the **ROOK** and **GOBLIN** strips for the seemingly-defunct Warren Publications.

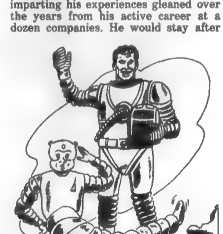
Lee will continue to play his violin and paint, as his health permits. But he is now strictly a hobbyist. His decades of professional toil are over.

I am extremely fortunate to relate that Lee Elias is my friend.

That is not the weak boast of a fan who idolizes some lofty pro. It is merely a matter of circumstance that Sam Kujava was in the right place at the right time, and able to make the acquaintance of Lee Elias. The cultivation of friendship between kid and old man was a natural outgrowth of that circumstance.

The right time and place was during the last part of 1976, the first semester of the first year of the Joe Kubert School of Cartoon and Graphic Art, in Dover, New Jersey. I was a nervous young man who had never been so far from home. Kubert and his teaching staff did their best to make all of us feel at ease. Joe Kubert, Henry Boltinoff, Kelly Harris, Hy Eisman, Dick Giordano, Ric Estrada and Lee Elias...I liked them all. Long hours of classes and studies and general close quarters caused me to lose all my pretensions that these teachers were like gods. They were simply talented people, like me. Time and hard work had elevated them to what they were. I could aspire to that with great relish.

I liked them all... but Lee was special in my heart. He was not adverse to straying from the "text" and imparting his experiences gleaned over the years from his active career at a dozen companies. He would stay after



hours with the handful of students who lived at the school and answer questions and talk long into the night, thus gaining the sobriquet "The Midnight Philosopher" from his eager and affectionate listeners.

Lee was not interested in teaching us just how to draw, or hold a brush, or break down a script. These were things that we all were interested in, and would learn to the best of our abilities, in our own good time. Rather, he asked questions, raised points and phrased examples in such a way as to make us examine ourselves. Talent is nothing without a solid individual to balance it. We must develop a code of absolute professionalism, working not to please others or "ape" trends, but work to do the best job we possibly can, regardless of money or quality or material. "To thine own self be true." And Lee did

more than talk about this. He was one of the first of the staff to bring in his work for student perusal and criticism, from tear sheets of his early **WINGS** covers for Fiction House, to pencils of his latest work for Marvel Comics.

As long as I've known Lee, I'll always remember that he never talked about anything that he wasn't familiar with, and then was also adamant about backing that up with anecdotes or examples of art to show how he had arrived at his conclusions. To put it simply, Lee knows wherof he speaks.

Lee was also refreshingly candid about an industry that is notoriously introverted, tight-lipped and sophomorically secretive. He answered all of our questions that he could. If he didn't know the answer he admitted it. No fake bravado, no lies to catch in his throat. Lee mentioned names and figures and past embarrassments and missteps open ly to his class...never to hurt, only enlighten. He had had the good sense to learn from his mistakes, and he was not afraid to let us laugh at him, if we could learn from those same mistakes, second-hand.

Above all this, what I found refreshing about Lee's teachings was that they were not only applicable to cartooning, but ANY profession, as well as the living of life in general. I like "rules" that work in any given situation. Their validity is all the more unmistakeable.

The lessons I learned from all my teachers were very valuable. Each one of them has a place in my heart. In a school of generous, decent people, Lee was the most giving and wonderful, in my mind.

When the second semester began, Lee was gone. I returned home at the end of my first year. Other students remained to finish out their schooling. Some classmates, like Rick Veitch, Steve Bissette and Tom Yeates, have gone on to distinguish themselves in today's turbulent industry. Lee went from Marvel to Warren, where he produced the best work of his long career. I enjoyed some success in the old hometown as a freelance artist.

I felt a need to keep in touch with Lee. He doesn't like to write letters, so I began to call him long distance every two or three months.

At the very least, my regular phone visits with Lee give him solid evidence that he hasn't been forgotten. I know that many other of my fellow students have been touched by this mentor. I've just been a little more vocal, and consistent, about it. At the very best, I continue to learn from this very special teacher. For the price of a phone call, the Midnight Philosopher gives of his advice, freely and fondly.

Although he has only my word for it, I've tried to live my life according to Lee's principles as best I can, in my work and in my daily life. Though society would not think of me as "rich" or "successful," I do the kind of work that makes me happy. I've never let a dollar or a client dictate the quality of an assignment. That can only come from within. My satisfaction at my accomplishments, coupled with my love of family, give me bountiful riches indeed.

Thanks, Lee.

Many of you reading this have enjoyed the art of Lee Elias over the years, be it on his great aircraft renderings that graced **WINGS COMICS**, from the beautifully animated **BLACK CAT** at Harvey, his syndicated **BEYOND MARS** comic strip, the mysteriosо and science-fiction features at DC in the '60s, to his last, most accomplished work for Warren and Bill DuBay. Is it really all over? One bit of info that Lee offered was the existence of a very special story dealing with the concentration camps of WWII, produced for Warren before they ceased publication. Knowing that illness would soon take its toll, Lee worked long and hard on this last, deeply felt story, calling it his "swan song" after forty years of work. Bill DuBay has the art in his possession. Surely there is a publisher, one among the many, that might give this story a chance, a book to be poublished in. I've given all this space over to explaining as best I can what Lee Elias has shared with me, among others. It would be fitting that the last new comic book work he will produce be shared with as many people as possible.

Alfred Andriola, Rick Fletcher, Herge and Roy Krenkel have all died in recent weeks. Comic art, and fans of same, are all the poorer for their passing. But rather than weep over someone in a comic-fanzine obit, on the occasion of Lee Elias's retirement, let us take the opportunity to wish him well NOW! Respecting his privacy, I invite all interested parties to write Lee in care of me. I will gladly forward all mail to a wonderful man who may be gone from the comic scene...but never forgotten!

Sam Kujava
1157 S. Fisk
Green Bay, WI 54304

MARVEL COMING COMICS

DAREDEVIL No. 197, August. "Journey" is by Denny O'Neil, Klaus Janson (pp. 2-6), William Johnson and Michael Mignola (pp. 7-22). DD travels to Japan in pursuit of a criminal group attempting

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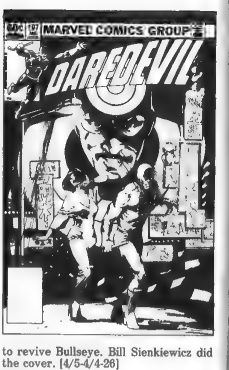

to revive Bullseye. Bill Sienkiewicz did the cover. [4/5-4/26]

THE INCREDIBLE HULK ANNUAL No. 12, August. "Amazing Grace" is by Bill Mantlo and Herb Trimpe. The Hulk gets drawn into the racial war of an alien planet. Brent Anderson did the cover. [4/5-4/26]

KA-ZAR THE SAVAGE No. 27, August. "Twisted Corridors" is by Bruce Jones and Armando Gil. Ka-Zar, Buth and Dherk enter the mind of Shanna to restore her sanity at the risk of their own lives. Gil did the cover. [4/5-4/26]

MARVEL SUPER SPECIAL No. 25, August. "Rock and Rule" is the adaptation of the Nelvana Productions feature-length cartoon written by Patrick Loubert, Peter Sauder and John Halfpenny, adapted by Bob Budiansky, Clive Smith and Bill Mantlo. The artwork is reproduced from the cartoon's cels. The cover is also a cel/production drawing. [4/5-4/26]

THE NEW MUTANTS No. 6, August. "Road Warriors" is by Chris Claremont, Sal Buscema, Armando Gil and John Tartaglione. While Team America is

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ONE YEAR AGO THIS WEEK "SCENE" PRESENTED EPISODE 1 OF...

CAPTAIN KENTUCKY EPISODE 53

©'70 D.N. Rosa

...A COMIC STRIP CREATED, WRITTEN, DRAWN AND STUFF LIKE THAT BY YOURS TRULY, JUST FOR ALL YOU READERS WHO THINK THAT NEWSPAPER COMICS DON'T HAVE TO BE SIMPLE-MINDED "CHEWING GUM-FOR-THE-EYES"...YET STILL DON'T NEED TO HAVE ANY "POINT" TO THEM, POLITICALLY OR SOCIALLY. IF YOU ARE A MEMBER OF EITHER OF THESE SCHOOLS OF THOUGHT, PLEASE LEAVE THE ROOM...I'LL WAIT

...AH...NOW THERE ARE ONLY US DYED-IN-THE-NEWSPRINT C.K. BELIEVERS LEFT, CORRECT? GOOD! SO, I'LL TAKE THIS SPECIAL OPPORTUNITY WITH THIS TOTALLY SELF-INDULGENT EPISODE TO EXPLAIN HOW THIS IS, IN A WAY, NOT EPISODE 53, BUT ACTUALLY EPISODE 193 OF THE ADVENTURES OF LANCELOT PERTWILLABY!

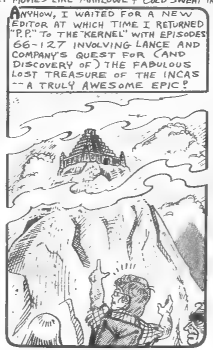
YOU SEE, LANCE FIRST CAME TO LIFE IN SEPTEMBER 1971 AT THE UNIVERSITY OF KENTUCKY IN THE PAGES OF THE KENTUCKY KERNEL, THE DAILY U.K. PAPER. THE COMIC STRIP'S ORIGINAL TITLE: THE PERTWILLABY PAPERS.

"P.P." WAS A DAILY STRIP, MONDAY THRU FRIDAY, OF ABOUT 4 OR 5 PANELS PER EPISODE, AND INCLUDED A CAST OF ADDITIONAL CHARACTERS WHOM YOU'VE NEVER SEEN IN C.K.: FEATHER FLUFF, SCHUYLER ROATCH, NAZI-WAR-CRIMINAL VIKTOR DIMETRIUS SMYTE, AS WELL AS OTHERS. DURING THAT 1971 FALL SEMESTER LANCE BECAME INVOLVED WITH, AMONG OTHER THINGS, ANTI-ABRASIUM, A SUBSTANCE WHOSE VAPORS DESTROYED ALL SURFACE FRICTION (CONSIDER THAT?)

W.A.V.E. DOES IT AGAIN! THEY CRAM VIOLENT ADULT MOVIES LIKE "MARLOWE" & "COLD SWEAT" IN THAT 90 MIN AFTERNOON SLOT (MINUS 20-25 min ea) AND SHOW ROBINSON CRUSOE & THE TIGER (A CHILDREN'S FILM) AT 4 A.M.!

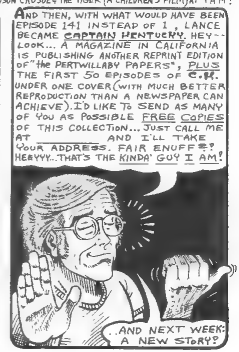
WELL, AS IT TURNED OUT, THE 'KERNEL' EDITOR DECIDED ANYMORE OF SUCH NONSENSE WOULD BE A DISGRACE TO "HIS" PAPER. BUT ANY CREATIVE PERSON WHO'S EVER FELT FRUSTRATED BY AN INSANE EDITOR OR DIRECTOR SHOULD TAKE HEART AT THIS STORY, SINCE THESE SAME STRIPS HAVE BEEN REPRINTED AND RE-REPRINTED IN MAGAZINES FROM CANADA TO FLORIDA TO CALIFORNIA, AND (EH-HEM) MET WITH ACCLAIM ON AN INTERNATIONAL LEVEL!

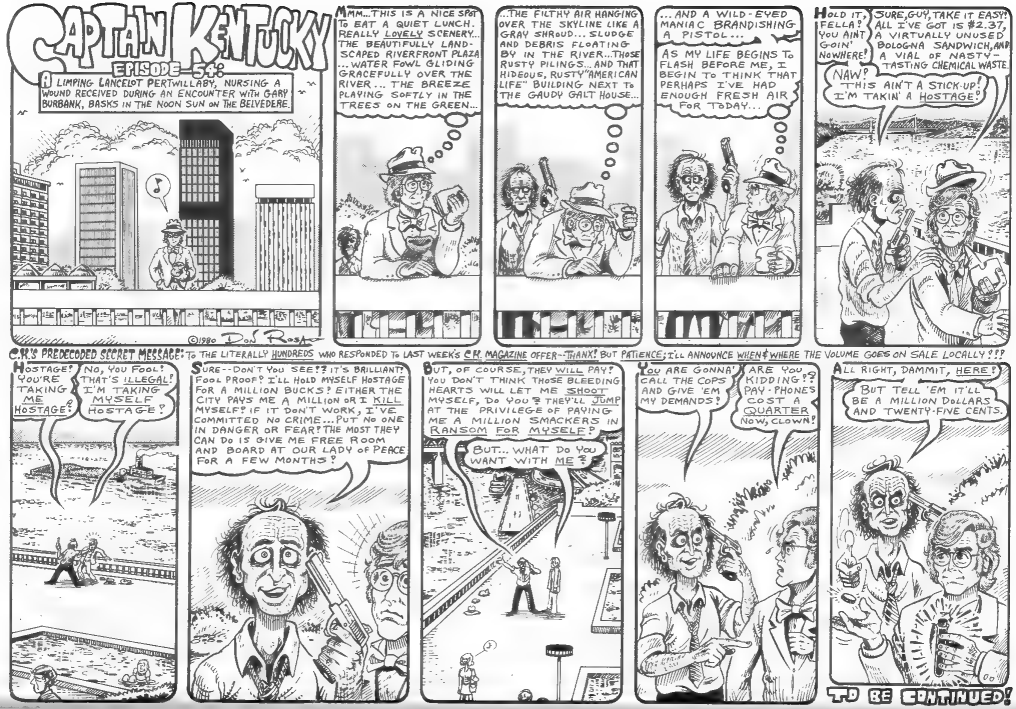
ANYHOW, I WAITED FOR A NEW EDITOR AT WHICH TIME I RETURNED "P.P." TO THE 'KERNEL' WITH EPISODES 66-127 INVOLVING LANCE AND COMPANY'S QUEST FOR (AND DISCOVERY OF) THE FABULOUS LOST TREASURE OF THE INCAS --A TRULY AWESOME EPIC!



AT THIS POINT, I COMPLETED MY ENGINEERING DEGREE AT U.K., SO I MOVED "P.P." INTO THE PAGES OF THESE MAGAZINES FOR COMIC-ART FANS PUBLISHED ACROSS THE CONTINENT, WHERE THE LIL' STRIP NOW BECAME A COMIC BOOK STYLE DEAL, EACH EPISODE LENGTHENING TO 10-12 PAGES OF GREAT COMPLEXITY AND INTRIGUE! THESE LONG EPISODES (128-140) DEALT WITH LANCE'S ARCTIC SEARCH FOR MARTIN BOORMAN'S LOSTED ART TREASURES OF EUROPE, AN ENCOUNTER WITH A BLACK HOLE (BACK BEFORE THE THINGS WERE EVER HEARD OF OUTSIDE OF THEORETIC PHYSICS), THE DISCOVERY OF OMNISOLVE - THE UNIVERSAL SOLVENT, A TRIP TO THE CENTER OF THE EARTH, AND A JOURNEY TO THE DAYS OF THE TRUE, AUTHENTIC 'KING ARTHUR' (600 YEARS BEFORE 'KNIGHTHOOD WAS IN FLOWER)

AND THEN, WITH WHAT WOULD HAVE BEEN EPISODE 141 INSTEAD OF 1, LANCE BECAME CAPTAIN KENTUCKY. HEY--LOOK... A MAGAZINE IN CALIFORNIA IS PUBLISHING ANOTHER REPRINT EDITION OF "PERTWILLABY PAPERS"! PLUS THE FIRST 50 EPISODES OF C.K. UNDER ONE COVER (WITH MUCH BETTER REPRODUCTION THAN A NEWSPAPER CAN ACHIEVE). I'D LIKE TO SEND AS MANY OF YOU AS POSSIBLE FREE COPIES OF THIS COLLECTION... JUST CALL ME AT [redacted] AND I'LL TAKE YOUR ADDRESS. FAIR ENUFF?




CAPTAIN KENTUCKY
EPISODE 5.5
A LIMPING LANCELOT PERTWILLABY, NURSING A WOUND RECEIVED DURING AN ENCOUNTER WITH GARY BURBANK, BASKS IN THE NOON SUN ON THE BELVEDERE.
©1980 Don Rosa
MMM...THIS IS A NICE SPOT TO EAT A QUIET LUNCH. REALLY LOVELY SCENERY... THE BEAUTIFULLY LANDSCAPED RIVERFRONT PLAZA ...WATER FOWL GLIDING GRACEFULLY OVER THE RIVER... THE BREEZE PLAYING SOFTLY IN THE TREES ON THE GREEN...
...THE FILTHY AIR HANGING OVER THE SKYLINE LIKE A GRAY SHROUD... SLUDGE AND DEBRIS FLOATING BY IN THE RIVER...THOSE RUSTY PILINGS...AND THAT HIDEOUS, RUSTY "AMERICAN LIFE" BUILDING NEXT TO THE GAUDY GAIT HOUSE...
...AND A WILD-EYED MANIAC BRANDISHING A PISTOL...
AS MY LIFE BEGINS TO FLASH BEFORE ME, I BEGIN TO THINK THAT PERHAPS I'VE HAD ENOUGH FRESH AIR FOR TODAY...
HOLD IT, FELLA? YOU AIN'T GOIN' NOWHERE!
SURE, GUY, TAKE IT EASY! ALL I'VE GOT IS $2.37, A VIRTUALLY UNUSED BOLOGNA SANDWICH, AND A VIAL OF NASTY-TASTING CHEMICAL WASTE.
NAW! THIS AIN'T A STICK-UP! I'M TAKIN' A HOSTAGE!
CP: IT'S PREDECODED SECRET MESSAGE!
TO THE LITERALLY HUNDREDS WHO RESPONDED TO LAST WEEK'S CP MAGAZINE OFFER--THANX! BUT PATIENCE; I'LL ANNOUNCE WHEN & WHERE THE VOLUME GOES ON SALE LOCALLY!!!
HOSTAGE? YOU'RE TAKING ME HOSTAGE?
NO, YOU FOOL! THAT'S ILLEGAL! I'M TAKING MYSELF HOSTAGE!
SURE--DON'T YOU SEE?! IT'S BRILLIANT! FOOL PROOF? I'LL HOLD MYSELF HOSTAGE FOR A MILLION BUCKS! EITHER THE CITY PAYS ME A MILLION OR I KILL MYSELF! IF IT DON'T WORK, I'VE COMMITTED NO CRIME...PUT NO ONE IN DANGER OR FEAR! THE MOST THEY CAN DO IS GIVE ME FREE ROOM AND BOARD AT OUR LADY OF PEACE FOR A FEW MONTHS!
BUT, OF COURSE, THEY WILL PAY! YOU DON'T THINK THOSE BLEEDING HEARTS WILL LET ME SHOOT MYSELF, DO YOU?! THEY'LL JUMP AT THE PRIVILEGE OF PAYING ME A MILLION SMACKERS IN RANSOM FOR MYSELF!
BUT... WHAT DO YOU WANT WITH ME?
YOU ARE GONNA' CALL THE COPS AND GIVE 'EM MY DEMANDS?!
ARE YOU KIDDING!? PAY-PHONES COST A QUARTER NOW, CLOWN!
ALL RIGHT, DAMMIT, HERE!
BUT TELL 'EM IT'LL BE A MILLION DOLLARS AND TWENTY-FIVE CENTS.
TO BE CONTINUED!

being aided in their refurbishment by Professor X, the New Mutants break into AIM headquarters to rescue Dani. Bob McLeod did the cover. [4/5-4/26]

RED SONJA Volume 3, No. 1, August. "While Lovers Embrace, Demons Feed" is by Tom DeFalco, Dave Simons and Vince Colletta. Sonja meets Thaelik, a thief possessed by a demon. Walt Simonson did the cover. [4/5-4/26]

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THE THING No. 2, August. "For Beauty Passed Away" is by John Byrne, Ron Wilson and Byrne. Recovering from recent FF adventures, Ben reacquaints himself with an old flame. Wilson and Joe Sinnott did the cover. [4/5-4/26]

THE AMAZING SPIDER-MAN No. 243, August. "Options" is by Roger Stern, John Romita, Jr. and Dave Simons. Mary Jane Watson returns and Peter quits school. Romita Jr. and John Beatty did the cover. [4/12-5/3]

CAPTAIN AMERICA No. 284, August. "Diverging..." is by J. Marc De Matteis, Sal Buscema and Kim DeMulder. Cap tries to prevent a veteran from throwing away his life, and Bernie hosts a house party. Mike Zeck and John Beatty did the cover. [4/12-5/3]

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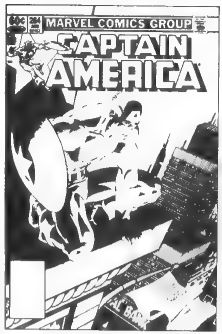

DOCTOR STRANGE No. 60, August. "Assault on Avengers Mansion" is by Roger Stern, Dan Green and Terry Austin. After the Darkhold, Dracula and his minions attack Avengers mansion, manned only by Dr. Strange, Scarlet Witch, Captain Marvel, Hannibal King and Jarvis. Green and Austin did the cover. [4/12-5/3]

THE FURTHER ADVENTURES OF INDIANA JONES No. 8, August. "Africa Screams Part 2: Crystal Death" is by David Michelinie, Kerry Gammill and Sam de la Rosa. Indy and Marion must escape from the lost city of Atlantis, as another bunch of Nazis get theirs. Walt Simonson did the cover. [4/12 5/3]

THE SAVAGE SWORD OF CONAN No. 90, August. "Devourer of Souls" is by Michael Fleisher, John Buscema and Nestor Redondo. To save the kingdom of good King Savarro, Conan must battle the bad King Granak's demon-champion Wrarrl. Earl Norem did the cover. [4/12-5/3]

THOR No. 334, August. "Runequest" is by Alan Zelenetz, Mark Bright and Vince Colletta. Still under the thumb of the Jane Foster murder charge, Don Blake and Keith Kincaid join Sif to search for Jane's essense. Bob Layton did the cover. [4/12-5/3]

U.S 1 No. 4, August. "Hot Air and Chicken Feathers" is by Al Milgrom, Frank Springer and Mike Esposito. U.S. Archer and his super-truck battle Baron Von Blimp and his super-dirigible in a competition for a chicken-shipping contract. Michael Golden did the cover. [4/12-5/3]

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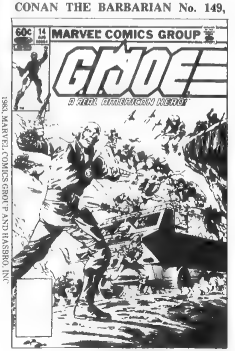
THE AVENGERS No. 234, August. "The Witch's Tale" is by Roger Stern, Allen Milgrom and Joe Sinnott. Following last year's mini-series and the **DR. STRANGE** #60 story, the Scarlet Witch's origin is recapped as she awaits the recovery of the Vision. The story continues in **DR. STRANGE** #60. Milgrom and Sinnott did the cover. [4/19-5/10]

BLIP No. 5, August. Art by Ron Zalme, Gary Brodsky and Michael Carlin. Sam Viviano did the cover. [4/19-5/10]

CONAN THE BARBARIAN No. 149,



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August. "Dearthmark" is by Bruce Jones, John Buscema and Ernie Chan. A cursed village whose inhabitants are losing their arms is aided by Conan in an attempt to stop a gypsy's demon. Buscema did the cover. [4/19-5/10]

G.I. JOE, A REAL AMERICAN HERO No. 14, August. "Destro Attacks" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Cobra's newest threat: Destro, tactical expert; Snake Eyes escapes the underwater trap. Herb Trimpe and Steve Mitchell did the cover. [4/19-5/10]

THE INCREDIBLE HULK No. 186, August. "Hero" is by Bill Mantlo, Sal Buscema and Kim DeMulder. A future world is the setting in which everyone seems to be at war. Brent Anderson did the cover. [4/19-5/10]

MARVEL AGE No. 5, August. Klaus Janson is interviewed, and Daredevil and the Hobgoblin are the subjects of feature articles. William Johnson did the cover. [4/19-5/10]

MARVEL TALES STARRING SPIDER-MAN No. 154, August. "Duel With Daredevil" is by Stan Lee and Steve Ditko. That funny guy in a yellow suit

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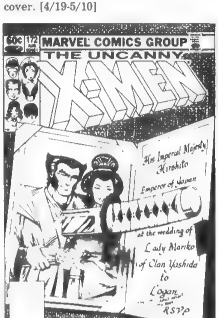
battles Spidey in the story from **AMAZING SPIDER-MAN** #16. Ditko did the cover. [4/19-5/10]

POWER MAN AND IRON FIST No. 96, August. "Some Kind of Hero" is by Kurt Busiek, Ernie Chan and Michael Mignola. Luke's showdown with Chemistro is over the protection of Times Square criminals. Chan and Jack Abel did the cover. [4/19-5/10]


60¢ 172
MARVEL COMICS GROUP
THE UNCANNY
X-MEN
His Imperial Majesty Akrohito Emperor of Japan
at the wedding of Lady Mariko of Clan Yashida to Logan RS??

ROM No. 45, August. "Cry, The Mother Country" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Rom, in Siberia's Dead Zone, battles Super Soldiers the Vanguard, Darkstar and Ursa Major with only Starshine on his side. Akin and Garvey did the cover. [4/19-5/10]

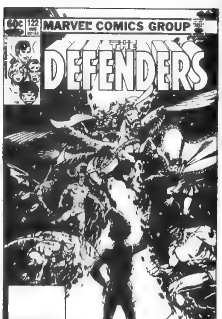
THE UNCANNY X-MEN No. 172, August. "Scarlet in Glory" is by Chris Claremont, Paul Smith and Bob Wiacek. The Silver Samurai messes up the celebration of Wolverine and Mariko's engagement in Japan, as all the X-Men cross the Pacific. Also aboard: the Viper. Smith did the cover. [4/19-5/10]

ALPHA FLIGHT No. 1, August. "Tundra" is by John Byrne. The now-independent group of Canadian super-heroes take on the spawn of a possessed archaeologist: Tundra. Byrne and Terry Austin did the cover. [4/26-5/17]

THE DEFENDERS No. 122, August. "Things To Come" is by J. Marc De Matteis, Don Perlin and Kim DeMulder. Hellcat and the Son of Satan announce their engagement as the famous Gerber elf returns. Perlin and Brent Anderson did the cover. [4/26-5/17]

COYOTE No. 2, August. This issue is by Steve Englehart and Steve Leialoha. Cassie and Natalia share the spotlight with the second half of Coyote's origin. Leialoha did the cover. [4/26-5/17]

FANTASTIC FOUR No. 257, August. "Fragments" is by John Byrne. Galactus is so hungry he decides to have the Skrull planet for lunch, while Sue discovers she's pregnant again. Byrne did the cover. [4/26-5/17]



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IRON MAN No. 173, August. "Judas is a Woman" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Obediah Stane takes over Stark International and changes the name. McDonnell and Mitchell did the cover. [4/26-5/17]

MARVEL TEAM-UP No. 132, August. "The Common Denominator" is by J. Marc De Matteis, Sal Buscema and Mike Esposito. Every-Man returns and Reed Richards is horrified to learn he and Spider-Man must fight him. Paul Smith did the cover. [4/26-5/17]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 8, August. From **Namorita** to **Pyro**, this issue features entry drawings by Jim Steranko, Nestor Redondo and Brian Bolland, besides the usual Marvel artists. Ed Hannigan and John Rubinstein did the cover. [4/26-5/17]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 81, August. "Stalkers in the Shadows" is by Bill Mantlo, Al Milgrom and Jim Mooney. The Punisher escapes incarceration and Spider-Man runs across Cloak and Dagger. Milgrom did the cover. [4/26-5/17]

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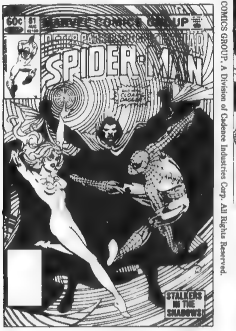
STAR WARS No. 74, August. "The Iskalon Effect" is by Jo Duffy, Ron Frenz and Tom Palmer. Rebel plans and Empire intrigue clash on a planet of water. Palmer did the cover. [4/26-5/19]

WHAT IF? No. 40, August. "What If Dr. Strange Had Never Become Master of the Mystic Arts" is by Peter Gillis, Butch Guice and Sam Grainger. If not, then Baron Mordo would have. Mike Golden did the cover. [4/26-5/17]



DAREDEVIL No. 198, September. "Touch of a Stranger" is by Denny O'Neil, William Johnson and Michael Mignola. DD continues his battle with the Ninjas to prevent Bullseye's resurrection. Carl Potts did the cover. [5/3-5/31]

DAZZLER No. 28, September. "Vendetta" is by Frank Springer and Vince Colletta. Dazzler has her final confrontation with Rogue. Bill Sienkiewicz did the cover. [5/3-5/31]

KING CONAN No. 18, September. "The Devil of Darfar" is by Alan Zelenetz, and Rudy Nebres. The cannibal Ibo Mala breaks up a homage being paid to Mitra. Conan is disturbed by this. Marie Severin did the cover. [5/3-5/31]

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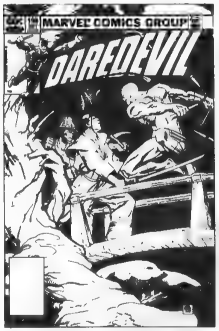
THE KREE-SKRULL WAR STARRING THE AVENGERS No. 1, September. This special $2.50 Baxter-paper book reprints the first 64 pages of the famous battle from **AVENGERS** #93-97, beginning with a seven-page prologue by Alan Zelenetz, Walt Simonson and Tom Palmer. The reprints include "This Beachhead Earth," and "More Than Inhuman" by Roy Thomas, Neal Adams and Palmer. Simonson and Palmer did the cover. [5/3-5/31]



THE NEW MUTANTS No. 7, September. We don't know the title because the story in question was delayed to #8, but we do know that this is the issue in which Karma is supposed to die. Story by Chris Claremont, art by Sal Buscema and possibly Bob McLeod. McLeod did the cover. [5/3-5/31]

THE THING No. 3, September. "Turning Point" is by John Byrne, Ron Wilson and Hilary Barta. Quicksilver's teed off because his and Crystal's offspring has turned out to be a normal human—so he sets out to do something about it. Wilson and Bob Wiacek did the cover. [5/3-5/31]

THE AMAZING SPIDER-MAN No. 244, September. "Ordeal" is by Roger Stern, John Romita, Jr. and Klaus Janson. Spidey uncovers the secret identity of Hobgoblin. Romita Jr. and Al Milgrom did the cover. [5/10-6/7]

CAPTAIN AMERICA No. 285, September. "Letting Go" is by J. Marc De Matteis, Sal Buscema and Kim DeMulder. The Patriot's battle with cancer comes to a conclusion, and the Porcupine returns. Mike Zeck and John Beatty did the cover. [5/10-6/7]

FANTASTIC FOUR ANNUAL No. 17, September. The story, art and inks are by John Byrne. Continuing from **FF #3**, the town in which the team left the Skrulls, transformed into cows, has been subtly changed by the long-gone alien presence. Byrne did the cover. [5/10-6/7]

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THE FURTHER ADVENTURES OF INDIANA JONES No. 9, September. "The Good Goddess" is by David Michelinie, Dan Reed and Danny Bulanadi, from a plot by Archie Goodwin. Indy goes after the Hovitos idol, seen in **RAIDERS OF THE LOST ARK.** Howard Chaykin and Terry Austin did the cover. [5/10-6/7]

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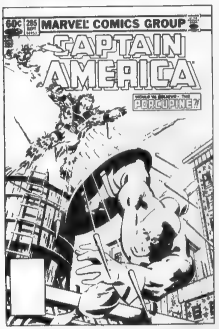
HAWKEYE No. 1, September. "Listen to the Mockingbird" is by Mark Gruenwald (script and layouts) and Brett Breeding. This four-issue mini-series spotlights the sometime Avenger in a battle with Mockingbird—who eventually lets him in on the secret behind Cross Technology. Gruenwald and Breeding did the cover. [5/10-6/7]

KULL THE CONQUEROR No. 3, September. "Dead Men of the Deep" is by Alan Zelenetz, John Buscema and Klaus Janson. Kull finally reaches #3 after a false start. He and a freed slave friend go after the pirate who caused his slavery. Michael Golden did the cover painting. [5/10-6/7]



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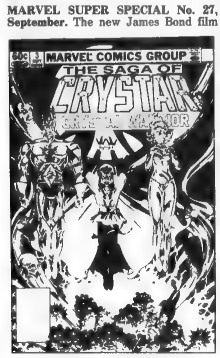
MICRONAUTS No. 54, September. "Murder One" is by Bill Mantlo, Butch Guice and Kelly Jones. The Micronauts' escape from prison is halted by the Tribunal. Guice did the cover. [5/10-6/7]

MOON KNIGHT No. 33, September. "Exploding Myths" is by Doug Moench, and Kevin Nowlan. A reporter named Joy Mercado investigates Mook Knight and street legend Druid Walsh. Nowlan did the cover. [5/10-6/7]

MARVEL SUPER SPECIAL No. 27, September. The new James Bond film



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OCTOPUSSY is adapted by British writers and artists for Marvel's U.K. division. [5/10-6/7]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 3, September. "In the Sanctum Sanctorum of Dr. Strange" is by Jo Duffy, Ron Frenz and Danny Bulanadi. Crystar, Ika and the rest of the band land smack dab in the Greenwich Village apartment of Dr. Stephen Strange. Michael Golden did the cover. [5/10-6/7]

THE SAVAGE SWORD OF CONAN No. 91, September. "Forest of Fiends" is by Michael Fleisher, John Buscema and Pablo Marcos. A king and a queen are at war, and Conan's caught in the middle. Michael Kaluta did the cover. [5/10-6/7]

THOR No. 335, September. The issue is by Alan Zelenetz, Mark Bright and Vince Colletta. Jane Foster's final fate is revealed. Bill Sienkiewicz did the cover. [5/10-6/7]

U.S. 1 No. 5, September. "Amazed" is by Al Milgrom, Frank Springer and Mike Esposito. U.S. Archer encounters an alien. Michael Golden did the cover. [5/10-6/7]

THE AVENGERS No. 235, September. This issue is by Roger Stern, Bob Budiansky and Joe Sinnott. The Wizard's reappearance signals the beginning of a new multi-parter. Al Milgrom and Sinnott did the cover. [5/17-6/14]

CONAN THE BARBARIAN No. 150, September. This issue is by Michael Fleisher, John Buscema and Ernie Chan. A girl with mysterious power has pursuers which Conan must stop. Buscema did the cover. [5/17-6/14]

EPIC ILLUSTRATED No. 19, August. "Generation Zero" by Archie Goodwin and Pepe Moreno, "The Yellow Hat" by Vaughn Bode, "Marghinee" by Jo Duffy and Kent Williams, and a "Jabberwocky" adaptation by Wade Hampton. Jim Steranko did the cover.[5/17-6/14]

G.I. JOE, A REAL AMERICAN HERO No. 15, September. "The Red-Eye From Miami" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Snake Eyes, Quinn and Dr. Venom make their prison break with a stolen plane. Vosburg and D'Agostino did the cover. [5/17-6/14]

THE INCREDIBLE HULK No. 287, September. "Loose Ends" is by Bill Mantlo, Sal Buscema and Chic Stone. Bruce Banner wishes to rest up after his fight with the Soldier, but finds another foe in the area instead. Ron Wilson and Al Milgrom did the cover. [5/17-6/14]

MARVEL AGE No. 6, September. [5/17-6/14]

MARVEL FANFARE No. 10, September. A four-part **Black Widow** story begins in this issue by Ralph Macchio and George Perez, and also included are a Brent Anderson portfolio and another Gil Kane **Wolf Boy** story. [5/17-6/14]

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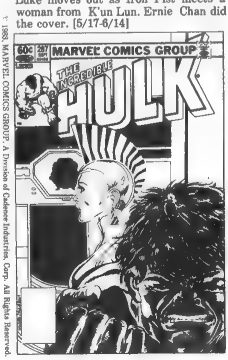
MARVEL TALES STARRING SPIDER-MAN No. 155, September. From **AMAZING SPIDER-MAN #17** is "The Return of the Green Goblin" by Stan Lee and Steve Ditko. [5/17-6/14]

POWER MAN AND IRON FIST No. 97, September. "Old Friends" is by Kurt Busiek, Ernie Chan and Mike Mignola. Luke moves out as Iron Fist meets a woman from K'un Lun. Ernie Chan did the cover. [5/17-6/14]



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THE RETURN OF THE JEDI No. 1, September. The **Star Wars** characters return in the adaptation of the third film in the series by Archie Goodwin, Al Williamson and Carlos Garzon. Bill Sienkiewicz did the cover. [5/10-6/7]

THE RETURN OF THE JEDI Paperback. This book prints all the chapters appearing singly in the comic book. [5/17-6/14]

ROM No. 46, September. "Bestiary" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Rom joins the Super Soldiers in battle with the Wraith Witches. Akin and Garvey did the cover. [5/17-6/14]

THE UNCANNY X-MEN No. 173, September. "To Have and Have Not" is by Chris Claremont, Paul Smith and Bob Wicek. Will the Viper, the Silver Samurai and another villain screw up Wolverine's wedding? Smith did the cover. [5/17-6/14]

ALPHA FLIGHT No. 2, September. The issue is by John Byrne. More details about Marrina are revealed. Plus, a five-page back-up series on the origins of the Alpha Team-members begins. Byrne and Terry Austin did the cover. [5/24-6/21]

BLIP No. 6, September. [5/24-6/21]

THE DEFENDERS No. 123, September. "Of Elves and Androids" is by J. Marc De Matteis, Don Perlin and Kim DeMulder. While the elf storyline is resolved, Silver Surfer, Dr. Strange and the Sub-Mariner are caught in a time trap which causes them to relive the most painful memories in their lives. Sandy Plunkett did the cover. [5/24-6/21]

DREADSTAR No. 5, September. "The Commune Comedy" is by Jim Starlin. Spelling buffs beware: Oedi and Skeevo must rescue Syzygy. Starlin did the cover. [5/24-6/21]

FANTASTIC FOUR No. 258, September. "Interlude" is by John Byrne. A no-FF member issue, as Doctor Doom regains the Power Cosmic and wants to bring back Terrax the Untamed with it. Byrne did the cover. [5/24-6/21]

IRON MAN No. 174, September. "The Armor Chase" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Tony Stark becomes a quivering, whimpering slavering bum. McDonnell and Mitchell did the cover. [5/24-6/21]

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MARVEL'S GREATEST TEAM-UPS. A reprint collection of team-up stories published by Marvel Books. [5/24-6/21]

MARVEL TEAM-UP No. 133, September. "The World According to Faustus" is by J. Marc De Matteis, Sal Buscema and Mike Esposito. Spider-Man teams with the Fantastic Four to battle Dr. Faustus. [5/24-6/21]

THE OFFICIAL MARVEL HANDBOOK OF THE MARVEL UNIVERSE No. 9, September. This issue contains Quasar through She-Hulk, and features art by Mike Grell, Brent Anderson, John Buscema, Sandy Plunkett and Paul Smith. Ed Hannigan and Joe Rubinstein did the cover. [5/24-6/21]

PETER PARKER, THE SPECTACU-

LAR SPIDER-MAN No. 82, September. This issue is by Bill Mantlo, Al Milgrom and Jim Mooney, and features a competition between the Punisher and Cloak and Dagger over who's going to face the Kingpin. [5/24-6/21]

STAR WARS No. 75, September. "Tidal" is by Jo Duffy, Ron Frenz and Tom Palmer. The Rebels are in deep water on the water planet. Frenz and Palmer did the cover. [5/24-6/21]

REVIEWS

THE ART OF WILL EISNER
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We are in an era of collecting that heaps praise on the "instant star." Fandom can easily collect, document and become expert on any artist whose entire career started last month. And these stars will probably be artists whose interest in the comic book and what they can do in this medium will lead to a long career of exceptional material. So, in 2033 we will see a huge book about **John Doe** who debuted in 1983 and went on to become one of comicdom's greatest creative talents. That book will be a snap, since every year of Doe's career will be documented by an established fandom that will preserve his work, interview him every two-to-three years, and practically have the fans watching over his shoulder as he works.

Therefore, it is a wonderful surprise that Will Eisner, who started his career in 1933, has his fifty years of cartooning covered in this book by Carl Yronwode and Denis Kitchen with such amazing depth. Eisner's career was nearly thirty years old when fandom was organized. It is fortunate that Eisner's files and Yronwode's extensive research allowed such a detailed look at the fifty years of work Eisner has done.

Eisner's **Spirit** work has always been a fan favorite, and the pair of **SPIRIT** comics that Kitchen published in 1973 may have been the first comics published for fandom's direct sales marketplace. But the 1930s-1950s non-**Spirit** material of Eisner's was always more talked about by fandom than seen. Here we finally get to see the famous "Mus-'Em-Up" Donovan that Jules Feiffer mentioned, and samples of **Nubbin**, **John Law**, **Private Dope** and others.

Lest you think the book is perfect, it has a few faults. In the one full-color **Spirit** story that is reproduced, it is obvious that a great deal of effort was expended to clean up the reproduction, but it still points out that there is yet to be discovered a way to reprint comics in color from old, yellowed paper without looking like old, yellowed paper. The book has a problem deciding how Alex Kotzky's name should be spelled. The biggest problem was that as I finished each section of the book I wished that there would have been more art samples reproduced. But that was to be expected: Eisner's career would have been cramped in a book four times as big.

—Jerry Sinkovec

PRINCE VALIANT—AN AMERICAN EPIC Volume One
By Hal Foster
Edited by Rick Norwood, Manuscript

Press, P.O. Box 1762, Wayne, NJ 07470 Softcover, $100.00

Is there anyone who has to be convinced that **PRINCE VALIANT** is one of the top examples of comic art? Is there anyone there who doesn't know that not only was Harold Foster an excellent artist, but a superior writer?

When Foster started **PRINCE VALIANT** in 1937, he had already built a top reputation as a strip illustrator on **TARZAN**. But on **VALIANT**, writing his own script freed Foster to explore a variety of page design that had been impossible on the tightly-scripted **TARZAN**. Foster's writing did indeed create an epic in the comic section. Valiant's adventures over the years swept across most of Europe, parts of Africa and even reached to far-away America. Besides many of the characters of Arthurian legend, the cast included many historical personages of King Arthur's day, and, of course, Foster's fascinating creations. Foster's characters were all human beings, with faults and foibles as well as grandeur. Perhaps his greatest strength as a writer was his ability to inject warm humor into his exciting adventures.

One misconception many people have about **PRINCE VALIANT** is that they do not consider it really a comic strip. Because captions are used rather than balloons, people feel the strip is more like an illustrated book than a true strip. This is incorrect. Not only is this limiting the definition of the form, but Foster's captions were not just redundant descriptions of the pictured action, as is the case with some comic-book writers. Foster's prose interacted with his drawings to tell the story, neither being enough by itself to comprehend the story. This would make **PRINCE VALIANT** superior stripcraft to a number of modern daily and Sunday strips that do use balloons.

Granted the strip is great—is the book **PRINCE VALIANT—AN AMERICAN EPIC Volume one** worth $100.00? Let's see. It is a huge book, reprinting each page the size of a full newspaper page. You are therefore getting these pages reprinted in the size they were originally meant to be seen. And you are getting them in full color. Comparing these pages with the black and white pages in another book reprinting that same year points out the difference. As one collector, Ray Belden, pointed out, color makes the strips look so much better. It makes all the difference in the world. And **AN AMERICAN EPIC** has not just **any** color, but the actual **correct** colors laid down by Hal Foster for the original newspaper printing of the strips. After some of the coloring errors in the Nostalgia Press and Pacific Comics Club volumes of **PRINCE VALIANT**, it's a joy to get the correct coloring. No more familiar characters wearing the wrong-colored hairdos, or characters whose hair changes color from page to page. Enough of people wearing clothes described as being a different color than that pictured. These correct colors are rich, vibrant, and expressive. The whole is helped by being printed on portobase paper that retains a more faithful reproduction of the strips.

There is one flaw in the book, which Norwood admits to himself. Nine of the 46 Sundays pictured are reprinted from King Features' microfilm files. These just do not offer a true picture of Foster's linework. Compared to the strips reprinted from proofs, they are quite disappointing. However, decent proofs from 1937 are not easy to come by. That the people at Manuscript Press tried hard to get them is shown by the fact that they unearthed the original art to the first Sunday at the George Arents Research Library at Syracuse University to photograph it for the book. And they detail in the afterword the various sources for the other pages that King Features didn't have the proofs for.

That afterword also reprints a number of Foster's personally-drawn Christmas cards, offering delightful glimpses of the man's humor. The afterword also contains a shocking mistake that editor Rick Norwood should have caught. The **TARZAN** daily strip was not a reprint of **THE ILLUSTRATED TARZAN** book, but the other way around. When the book appeared in August, 1929, it gave a boost to the strip, making selling the feature, then drawn by Rex Maxon, much easier following a shaky start on January 7, 1929. Other than that mistake, it's a nice afterword wrapping up a very nice book. One wishes the book could have been hardbound, rather than in a cover of the same paper as the inside (which is by no means lightweight), but that would undoubtedly have raised the price of this limited (1500) printing. I am looking forward to later volumes in the series.

—Jacob Moraine

ATOMIC BOMB COMICS

Some of the most unusual, enlightening comics in America these days are coming from Japan. A San Francisco organizations are finally making available the work of Japanese superstar cartoonist Keiji Nakazawa for those of us who sometimes prefer more substance in our reading than "long-underwear" characters bashing each others' skulls.

Nakazawa, 44, has devoted his life to fighting and destroying through cartoons the atomic bomb that killed his family. As a sensitive six-year-old boy, he lived through the bombing of Hiroshima, and thus offers us a unique, tragic, first-hand perspective on the horrors of war, nuclear weapons, and political power. Nakazawa's first published cartoon work came out in 1963, and his first work on the subject of atomic war was **KUROI AME NI UTARETE**("Struck By Black Rain") in 1968. Subsequent works, published as pepback books and/or in Japanese children's comic weeklies, include **ARU HI TOTSUZEN NI** ("Suddenly One Day," 1970), **OKINAWA** (1970-71), **ORE WA MITA** ("I Saw It," 1972), **HADASHI NO GEN** ("Barefoot Gen," 1973-74), and **ITSUKA MITA AOI SORA** ("When We Last Saw Blue Sky," 1978).

Currently, Nazakawa lives in suburban Tokyo with his wife and daughter, and continues his one-man crusade by lecturing, cartooning, and film-making. A nineteen-volume anthology of his work, **THE PEACE COMICS COLLECTION**, was recently puyblished in Japan. **HADASHI NO GEN**, the artist's most famous work, has been the subject of a film and even an opera!

Only in the past few years has any of this work been translated into English. Project Gen (1280 Fourth Avenue #3, San Francisco, CA 94122), a non-profit volunteer organization devoted to bringing Nakazawa's work to Americans, translated and published first one and then a second segment in paperback of **HADASHI NO GEN**. Leonard Rifas's Educomics (P.O. Box 40246, San Francisco, CA 94140), devoted to publishing educational and political comic books, then published two shorter, black-and-white comic-book format excerpts, **GEN OF HIROSHIMA** #1 and 2, from the first volume of **BAREFOOT GEN**. Rifas then abandoned his effort to serialize the entire **GEN** story in order to publish an English version of **ORE WA MITA**, a briefer, more accessible and educational work.

I SAW IT ($2.00 from Educomics) is a 48-page color comic book telling Nakazawa's life story—from the frightening World War II years to his present comfort and success. This is the only true autobiography I have ever seen in comic-art form (as opposed to a biographical story). Although a bit simplistic and obvious, **I SAW IT** is nevertheless an effective presentation of the terrors of Hiroshima and of the tragic inspiration for Nakazawa's life work. This unique comic book is well worth reading for its entertainment and sociopolitical value but would also make an excellent teaching tool for social studies classes discussing WWII or atomic war. A teacher's guide is available from Educomics.

BAREFOOT GEN is a massive, epic work expanding the artist's own experiences into a historical novel in cartoon form. The series originally ran for 1¼ years in Japan's **SHONEN JAMPU** comic weekly and then was collected into a long series of paperbacks. Two 300-page volumes (b&w) are available in English from Educomics ($6.00 per volume) and tell of Gen Nakaoka's life in wartime Hiroshima from early 1945 through the months following the bombing. Nakazawa shows his rage not only against the bomb but also at the militarists who led Japan into war and exploited their people. Several more long volumes are still awaiting translation by Project Gen. This is obviously the longest, most ambitious cartoon story ever attempted—huge in depth, scope and page count. It is also very enjoyable, absorbing reading. The two comic-book excerpts, **GEN OF HIROSHIMA**, include the first 102 pages of **BAREFOOT GEN** Volume 1. The first issue of the comic is now out of print, but #2 is still available ($2.00 from Educomics).

Nakazawa's style seems very unusual to American audiences seeing Japanese comics for the first time. The

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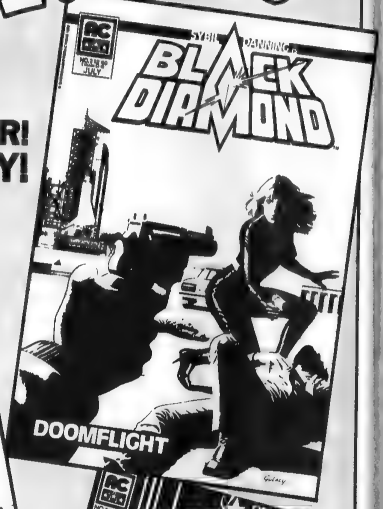

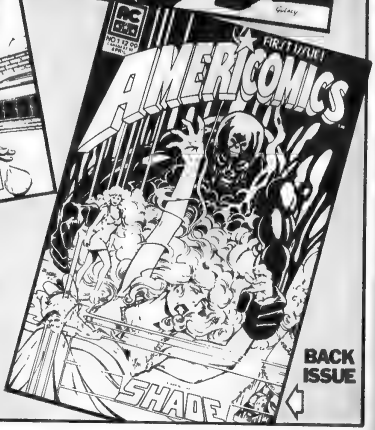

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BACK ISSUE

storytelling is leisurely, straightforward (perhaps even simplistic), and cinematic. The message is heartfelt and sincere, but totally unsubtle. The brutal real-life violence and graphic depictions of the devastating effects of atomic bombs on humans can be unsettling and repulsive, even to Americans used to lurid, bloody news and entertainment, but it is "cartoony," exaggerated, sparse, linear, quintessentially oriental. Some of the iconographic conventions—i.e. symbolic styles of showing motion, running, emotion, etc. in the drawings—are strange, different that those in the American-European artistic tradition, but the reader soon gets used to it without much distraction.

Leonard Rifas and the anonymous members of Project Gen have done the American reading public a great service by making available entertaining comics that tell an involving story about today's most important social/political issue. It is a shame that few people besides comics fans will see these books. Comics like these containing graphic, true-life horror—both moral and physical—give a whole new meaning to the term "horror comics." Monsters and supernatural beings just won't cut it anymore.

—Todd Goldberg

TCR MAILBOAT

MARK WHEATLEY/MARC HEMPEL, Baltimore, MD: Well, it was bound to happen sooner or later. I know Marc and I have were asking for it by going about this production of comics in a different way. To set the record straight: I'll outline how Marc and I go about creating a collaborative work like **MARS.** (Be sure to print lots of extra copies of this issue of **TCR,** as I've got a feeling I'm gonna be referring many people here in the next few years.) In case you haven't guessed by now, in **TCR** #210 you mistakenly credited **MARS** as the work of Mark Wheatley, writer and Marc Hempel, artist. This is not only incorrect, but it does a great disservice to Marc, who is a fine writer, and to me. (I feel awkward saying it myself, but since I get a steady stream of offers to do illustration, design and comics, I guess I'm no slouch as an artist.)

The **MARS** concept started with me—but since Marc was sitting right there, it wasn't long before he had added enough of his own ideas that we decided to stake out an average of a 50%/50% ownership/collaboration. On an actual issue our collaboration might go something like this: I'll get a germ of an idea for a plot—maybe an aspect of the basic theme of the series, maybe some situations that'll bring out some interesting aspects of the characters. Then I tell Marc the story. As he listens, he starts elaborating on different things, and we make jokes about some of the ideas. Pretty soon we realize that the absurd jokes are the better ideas and we suddenly find ourselves with a full plot that reads like the creation of some third person. If there's a sequence or two that stands out in my mind I'll go ahead and put it into thumbnail layouts, while Marc does the majority of the issue the same way. When we have a complete set of layouts, I start pencilling, incorporating any changes Marc and I have agreed upon. I also place the captions and word balloons, roughly jotting down my ideas for the dialogue (even acting it out loud and making faces). When the pages are tightly pencilled to my satisfaction, we discuss them further, and settle on the actual wording of everything. Marc and I may also decided to alter some of the drawing, sometimes passing pencil and eraser back and forth at the same drawing board, working it out. Then it's Marc's baby for a while as he letters and inks the issue. The final step is mine as I color the guides for Post Graphics—and then we have a complete issue.

Of course, that's how we're doing it **now.** But we already have one five-page sequence worked out that will be a complete Hempel art job, as well as plans for me to ink over Marc's pencils on some issues. It is a safe bet that I won't be lettering, but anything else could be either Marc or me. ('Course, I did render the **MARS** logo from Marc's design...)

See, the idea is, Marc and I wanted the time to do an excellent comic book. And collaborating with Marc is like expanding a computer from 64K to 128K. We keep the quality high, while strengthening the First Comics growing reputation as a monthly comics publisher who has never missed a deadline.

I hope this sets the record straight. I guess I would have used Rick Obadiah's unique comment about or collaboration: "Wheatley & Hempel are a unique creative team: two guys who work together, sharing all aspects of the creation process—both men write, both pencil, both draw." But he only says that because we charge him twice for the pencilling.

[You guys are the type who cause indexers so much trouble. For years, the mystery of the Simon and Kirby collaborations has been debated and investigated—and two years from now, when everyone's forgotten this letter, they'll be trying to figure out why the Wheatley-Hempel art style changes from panel to panel. MT]

T.M. MAPLE, Toronto, Ontario: It appears that the era of the DC digest is about to end, and that it was a Monumental Achievement of Humankind in the first place, mind you. In #210, you report the demise of **ADVENTURE COMICS** (sigh, again), and in this month's **Meanwhile...** column, Dick Giordano says that they're going to emphasize other reprint formats. Well, I for one will be a bit sorry to see the digest go the way of the dodo. Certainly, the small page size is a problem, of an obvious nature. But this is compensated for by the fact that a digest, on a simple price-per-page basis, is cheaper by half than the "regular" format ($.013 vs. .026, using the U.S. cover prices). If they go to the "offset printing on Baxter stock" that Giordano mentions, the DC reprints will actually be **more** expensive than the regular editions. This leads to my second reason for liking the digests. A high-priced format demands a "significant" story to go along with it, so DC will be searching for "great" reprints to fit the new format (such as the **GL/GA** reprints scheduled for **MAGNUM OPUS**). This is all well and good. But the inexpensive digest format meant that they could also feel their way free to reprint material that is not all that "classic." Would the Simon and Kirby **Sandman** reprints (from **ADVENTURE** digest) or the recent goofy but enjoyable all-Kryptonite issue of **BEST OF DC** make it to the Baxter format? I think not. Yet, such material is interesting, not the least reason being that it was more **typical** of its time than it was outstanding.

And speaking of small comics formats, enclosed find a 2 3/8" x 3 5/8" edition of **CAPTAIN AMERICA.** (This would appear to be a "metric" edition, as the above measurements are also precisely 6mm x 9mm.) Have you ever seen anything like this (or, I suppose, even this edition itself) before? As you can see, it came along with a piece of gum, which I used (sorry). They also had **SPIDER-WOMAN, ARCHIE, and JUG-HEAD** editions on sale at the place I got this. Not much of a story can be told in 20 panels (ten pages of two panels per page), and it's an atypical space adventure for Cap, but at least Cap admits that the Red Skull didn't perish in the space explosion. Maybe Marvel didn't want to "waste" a pseudo-death on a glorified bubble gum card. (See, Marvel does have some respect for the lives of its characters!)

One last point I meant to mention when I was talking about digests: (see what happens when you don't write these thoughts down first?) Giordano says that the digest size "isn't terribly popular with retailers," and this brings to mind a curious thing I've noticed in that connection. Around here, at least, if you go into a corner store that doesn't carry regular-size comics, it almost always will have the DC digests on sale, but a store that does carry regular-size comics will very often not carry the digests. I would assume that this is because the digests don't fit into the comics racks (and such owners don't want to split their comics display while they do tuck away nicely on a standard magazine rack (at little or no lost space).

Now that Patrick Marcel has mentioned **Garfield** again, I might as well mention my pet peeve—not about **Garfield** precisely, as you'll see. The **Toronto STAR** compiles a weekly bestsellers list and as the **STAR** is **Canada**'s largest-circulation newspaper, the list has a certain national prestige (perhaps akin to that of the **New York TIMES** bestsellers list). It's no surprise that each **GARFIELD** book appears on the list, but it is surprising that they are invariably put on the nonfiction list! What's more, several bookstores I've been in are putting it in the nonfiction section too! (The strip is fictional, isn't it?)

By the way, does #210 have both the April and May Pocket Checklists? You're not planning on skipping another month, are you?

[Yes, we are, and hopefully, it will be the last month of '83 that we do skip. As you may have guessed, this was to large part due to our acquisition of the Compugraphic typesetting machine so we could, but surely learned what to do with it.

The MARVEL CHECKLIST series was reported in TCR (#197 ? 9?) and there were six in the series the other two being SPIDER-MAN and THE HULK. You're probably also aware of a series of six mini-comics published late last year by Marvel featuring SPIDER-MAN stories (reprints of the same material that appeared in the full-sized comics), and you may also be interested with a series of eight MARVEL TRIVIA CARD DK comics which were slightly larger than the Marvels and came packaged with candy which tasted like the kids but tasted like sweet feces if you knew

your candy. By the way, I hope you didn't get ill eating two-year old bubble gum.

My impression is that DC does intend to continue the BEST OF DC digest, and probably add another digest sometime this year so that one doesn't get lost all by itself on the newsstands. But you're entirely correct: who'd pay for four-paper reprints of PETER PORKCHOP'S stories? MT]

JONATHAN S. CLARK, 4643 North Central Park Avenue, Chicago, IL 60625: Regarding the recent spate of violent comics and the backlash (readers and critics) against them, let me add that most of you appear to be middle-class wimps. I get it as far as the so-called journalists. They are way past their prime (not in age, but a superficial morality bred by phoney professionalism) and have a severe case of tired eyes. Hey Gramps, you remember comics before Marvel? Who cares about your nostalgia? Get out of the comics-criticism biz and reminisce in your musty attic. This is another case of the old/young rebel fearing for the new generation, completely forgetting his own wild childhood. As that old fogey John Lennon said "Blacks had their revolution, women have theirs, now is the time for the children." I hope that the children of this generation burn the remembrances of the past to the ground if it means waking up the lost conciousness of past rebels gone seedy with fear. C'mon, is comic-book death so bad compared with the six o'clock news of the eighties? I know for a fact that the maturity rate is far more sophisticated now. (Gee, lost innocence or mature adult dreaming of an idyllic childhood?)

Hey, I'm a wild-eyed psychotic and standing tall. How's life in suburbia with Ma, Pa, and the great washed white? Son, I remember when alternative was a revolution and you guys are afraid of your prepubescents reading WOLVERINE? Like I said, get out of the biz or give up your children. (With the statistics like they are, the men among you that reach forty will probably opt for the latter, trying in vain to capture the second childhood your current false maturity is erasing.)

[I sat threw this movie before.

Interesting concept: the conclusion that today's "maturity rate" [whatever that means] is "far more sophisticated now," without knowing what the past was like... Almost as interesting: a mature psychotic. This would all be more interesting if it weren't so very sad.

What planet are you on, anyway? MT]

DAVID W. EASTER, 49 East School, Bonne Terre, MO: In response to Mr. George Olshevsky's letter about the Curtis logo comics vs. the non-Curtis logo comics, I have to favor his arguments about the direct-sales editions being worth less years from now. Whenever I can, I buy doubles off the newsstand instead of ordering them from the direct-sales. I too am afraid, for the very reasons stated in Olshevsky's letter, that someone will make a distinction between the two whenever it becomes marketable to do so.

Why can they not have to same covers but different UPC numbers?

In response to the Review column about the COMIC BUYER'S GUIDE, I have to disagree on two of your major dislikes for the new/old fanzine. First, I have read many newspapers whose stories are continued on other pages. THE COMIC READER took Mr. Dale Coe's letter on page 15 and continued it on page 23. Is this not doing the same thing you were knocking CBG for? Or did I misunderstand?

Second, I enjoy the new type-set. I have to read closer and pay more attention to an ad than I normally have. I am sure I have left many bargains behind because I would not read a sloppy, handwritten, and/or tiny ad. The new publication is a vast improvement! The type-set is no worse than the Information Center(page 49), the list of DC Comics (page 12), the checklist (page 31), and the comic strips (pages 35-36).

Since the COMIC BUYER'S GUIDE contains more news, has advertising for back/current issues, has a regular two-month listing of all comic books, and comes out four times a month, I feel that TCR had better go through a few alterations itself before Krause comes knocking on your ivory tower wall with a pocket full of money.

[If we had an ivory tower wall to come knocking on, I'd be waiting with bated breath for Mr. Krause. It's not very likely, though.

The early issues of CBG continued everything on another page, even when it would seem far more logical to run an article on consecutive pages. They don't do that now, and I no longer have the objection. The type size did take some getting used to, but I'm comfortable with it now.

I must mention that our Coming Comics listings are a bit more up-to-date than CBG's since they write their's from press releases while we try to get corrected listings for everything. A slight difference, perhaps. MT]

HARRY BROERTJES, 566 NE 20th Street, Apt. 12, Fort Lauderdale, FL 33305: I'd thought I had already run across enough people whose fannish priorities were about nine cents short of a dime, but along came George Olshevsky in #209's TCR Mailboat with some opinions that are straight out of the Fifth-Dimensional land of Zzfff.

Olshevsky, to refresh your memory, insists upon collecting only the newsstand editions of Marvels (and, if they're not beneath his notice, DCs) comics and refuses to have anything to do with the direct-sales editions. Why? Because in the long run, he has convinced himself, they'll be scarcer—and, presumably, worth a lot more money—than the books with Spider-Man or the DC logo in their price-code boxes and because, by God, he's not going to knuckle under to Marvel representatives or anyone else who tries to tell him otherwise.

I guess the quaint old notion of collecting and enjoying comics for their own sake was tossed out by Olshevsky a long time ago. The inside pages of both editions are identical. The price boxes on the direct-sales editions don't intrude on the cover artwork any more than those of the newsstand editions. And so few fans care about the differences between the two, I should hope and pray, that if Olshevsky thinks he's going to make a killing by selling his collection some day, he's in for a long, long wait.

I see Olshevsky is also one of those people who can't bring themselves to accept comics at face value, as works of sheer fantasy, and must stubbornly try to shoehorn "comic-book time" into a framework comparable to actual time. So he has determined that six "real" years have passed since Spider-Man was introduced in 1962, has he? Well, good for him. He had a choice between a) simply suspending his disbelief and b) suspending his rationality by manufacturing convoluted, implausible excuses for Peter Parker's extended college career and for the dated references in Marvel's stories, and he chose the latter.

Unfortunately, the fact that Olshevsky wrote the letter you printed forces me to suspend my disbelief that people could possibly get all bent out of shape about matters that, ultimately, are so thoroughly irrelevent.

(Frankly, I'm mystified by the vitriolic tone of your letter. What was it that teed you off—the opinions expressed, or the fact that it was George Olshevsky, who has taken it upon himself to try to sort things out for all those Marvel fans who do care about the convoluted irrelevancies of Marvel continuity? Somehow, I get the idea that, had it been someone else, you might not have been so offended.

And in George's defense, I doubt seriously that his argument of rarity of the newsstand editions had anything to do with their ultimate resale value. He, like I did, saw at the outset that the direct-sales editions were both a) without any cover dates while the newsstand edition carried the date, and b) ugly in design, with the former diamond boxes. More important for his own purposes, i.e. publisher of the Marvel Index series, was to see that the covers had a uniformity of design—an excellent reason in my opinion, to continue to collect newsstand editions. Re-reading the letter, Olshevsky's rarity argument came only in defense of his "radical" attitudes concerning the direct sales books to dealers and wholesalers.

Can you tell me honestly, Harry, that you don't care what the condition of the cover of a comic is in? After all—the insides are identical. MT]

DEREK N. GUYTON, 9134 Lincoln Drive #2E, Des Plaines, IL 60016: I really enjoy your Collecting Comics feature. As a collector of mainly Marvels and DCs (with over 5,100), your lists of titles by company are very informative. Your description of how you keep track of your collection was also quite interesting and I'd like to add my two cents on the subject.

First, on the matter of a comic checklist, I have found that the use of pre-printed 3x5 checklists (usually with room for 100 comics per page) to be an effective way of listing my books and keeping track of issues I'm missing. It's easy to alphabetize the titles and these pages are easy to carry. The main problem with these checklists are using them with short-run titles and with titles that have an unusual numbering pattern (both result in wasted space). I have overcome these problems by using some creative cutting and pasting and a copy machine. I can now get up to five short-run titles per page and adjust the page for odd numbering schemes. I sacrifice some alphabetic exactness, and I realize that this method may not work for some titles, but overall, I find it quite

satisfactory.

One subject that hasn't been addressed in TCR, but is nonetheless quite important, is insuring one's collection. While I'm no expert, I can pass along what I've learned. Comics can be covered under a homeowners/condo/renters insurance policy. This subject should be discussed with your insurance agent. He/she can tell you if your comics can be scheduled (i.e. a specific provision and charge for the coverage is set out in the policy) or if they're just covered under the general property coverage. In any case, the collector should evaluate the replacement cost/value of his collection and be sure that he has sufficient coverage in case of the unthinkable. (I keep my checklist, evaluation, and a picture of my boxes of comics in a fireproof box.) I'd be interested in the comments of an insurance agent who collects comics. Also, I've recently noticed that E. Gerber is offering insurance for comics, but I don't know any of the details.

What is your opinion of Mylar® , acid-free materials and other storage materials? I currently store my books two-to-a-polyurethene bag, except for my more valuable books, which I keep in Mylar Timeloks® with acid-free cardboard backing (this I do for the acid-free environment and because this is sturdier and may prevent accidental damage.) All my comics are then kept in standard comic storage boxes. What is your preferred storage system?

Finally, I just have a few miscellaneous questions:

1) Are you aware of any Golden Age indexes in print or to be printed soon, or aware of any planned reprints of Golden Age mateial a la Russ Cochran's EC Library?

2) The 1983 PRICE GUIDE mentions that the Carter brothers' DC collection is missing 23 issues. I'm curious about what could be missing from a collection like that.

3) I'm also a GREEN ACRES fan. Do you know of any books that list all the episodes, the dates they cast, etc. (or have any plans to write one yourself?)

I just want to add that I look forward to TCR each month. I also agree with Maggie Thompson that TCR is in no way superfluous. My only complaint is that I have a second-class TCR subscription and my issue seems to come about 2½ weeks later than the local comic shop's copy.

[Why do you think they call it second class?

We're working slowly but surely on the ultimate comics checklist, but until we do, your method seems perfectly fine, albeit clumsy if you have to carry a whole stack of cards around at a con. Obviously, insertion of new titles in a list is important, and [since the books I was using for my checklists don't even seem to be manufactured any more], some kind of looseleaf binder which takes 3x5 cards may be the answer to that problem. I'd opt for a looseleaf binder in any case these days.

I inquired about insurance in the early seventies and no matter which company I asked, the quote was nearly always something like "$10.00 per thousand dollars of assessed value." Nowadays, most mint copies of comics are worth $1.00 each, and my current collection numbers over 35,000 [roughly; I lost count five years ago], and since many of those comics are worth more than a dollar each, my premium could be close to $500.00 a year. Figuring that this kind of insurance is a reverse-gamble and that chances of anything to my collection are slim anyway, I haven't bothered investigating in the years since then.

I like Mylar® comic bags—I take the comics out of them, cut them off and put my 45s with picture sleeves in them. The only comics I keep in those which are in such deteriorated condition that if I didn't bag them I'd have a pile of dust or a comic damaged even more than it already is [this includes most of my comics with separated covers]. I store them on open shelves vertically [on end] for easy access. I've got a severe storage problem, and was forced to box about 3000 comics—and I haven't been able to get at them since I did it. Anyway, your pal E. Gerber has said that the storage boxes will destroy the comics, that the polyurethene bags destroy comics, and that nothing but HIS products can save your collection. Strange how that works out, isn't it?

Gene Reed and I have been working on an index to DC Comics which will of course include all their Golden Age titles, and we have some hope that we'll be getting the first parts of that in print by late this year or the beginning of '84. Mike Nolan did a series of Golden Age indexes in the late '60s, but titles and characters for MLJ, Standard, and Timely super-hero titles, but nothing's been done since. Excepting published reports that DC is considering reprinting old issues of ALL-STAR COMICS, I've not heard any other plans to do any Golden Age reprints.

My guess is that the 23 missing DCs include some non-existent comics still listed in the GUIDE or, even more likely, ashcan comics such as DOUBLE-ACTION COMICS. The only probably early '30s issues of NEW FUN/MORE FUN and NEW/NEW ADVENTURE/ADVENTURE, etc. Another might be SECRET HEARTS #7, which DC may have never published. Other than that, I don't know of any ultra-rare DCs... after all, the '40s issues had print runs exceeding 500,000 copies as a rule.

No, I don't have or know of a GREEN ACRES index, and it would really come in handy. I know I've probably seen them all, but without a checklist, I can't remember if I have specific episodes on tape. My TV GUIDE collection between 1965 and '69 is non-existent—so I couldn't include broadcast dates. MT]

BARRY DUTTER, 2283 Old Farm Road, Scotch Plains, NJ 07076: Every time I frequented my friendly comic shop, I was tempted to pick up an issue of TCR, but I never actually bought an issue. This was because the store I went to never had the latest issue, and I wanted to start off with a current TCR rather than a back issue.

Meanwhile, I continued to hear people rave about some of the unique features that your publication had to offer, such as Fandom Confidential, Information Center, and the listing of the Top 100 comics. So finally, last March, I saw that my local comic shop had the issue dated March '83, so I decided to give it a try.

And what happens? Two of your three best features are no longer in TCR. You've already explained why Jim Engel is no longer doing Fandom Confidential, but couldn't Chuck Fiala continue it without him? Also, whatever did happen to the Top 100 Comics listings? Your fanzine is (was) the only magazine to have it, so its absence is really noticeable. At least you still have Information Center.

Overall, though, it seems TCR does still have a lot to offer, even though you report the same "news" as every other zine on the market. Maybe you should cut out the news department, as most fans get at least two-three zines a month, all with the same news.

[If you have a subscription or a dealer who gets his TCRs directly from us, you probably won't have read at least some of the news anywhere else. We'd no more think of deleting the news from TCR—which it has carried since the early '60s—than we would of turning this into a magazine about books featuring famous comedians.

The Top 100 survey is scheduled to return sometime this year. We've been spending most of our time in reorganization since its departure, and Jerry thinks he'll be able to get at it soon.

Since FANDOM CONFIDENTIAL was Jim's idea, and there's a very good chance that there will be a second issue of the magazine, it is improbable that Chuck Fiala would continue it alone. MT]

JOHN G. PIERCE, 55 Haldy Avenue, Columbus, OH 43204: I need to apologize to you for a comment you didn't even know I made. In a recent CAPA-ALPHA mailing, I referred to TCR as "increasingly more like a newszine" and I still proclaimed it to be my favorite fanzine, "but not for news.") As frequently happens when I state something in print, I'm disproved very shortly. The April issue of TCR arrived the same day as did CBG #693, and with much of the same news (as well as some items not reported in CBG). Since mine is only a second-class subscription, that would mean the first-class subscribers received their copies even earlier—which means that, for a change, you actually scooped CBG.

I'm glad to read that someone else was disturbed by David Singer's silly remarks in THE FLY #1. David seems to have a peculiar hatred for my favorite character, the original Captain Marvel, as witness both his remarks in THE FLY and in a past issue of AMAZING HEROES. (His piece from AH was later quoted by C.C. Beck in an issue of SOB, and then rebutted quite nicely by Mr. Beck. No nasty put-down, just a listing of the facts as overlooked by Singer. Whether David himself ever saw the issue of SOB is something I don't know. Obviously, however, he didn't get the message. If he is reading TCR, I hope he realizes that, while he is entitled to his opinion, he at least ought to get the facts straight.

Isn't Superman's present handling terrible? If it wasn't bad enough that he was swearing constantly, now he is bedeviled by a computer with religious experiences! The only bright spot in the recent Superman line releases was DC COMICS PRESENTS #59, with a fine, offbeat, humorous tale by Keith Giffen, who may turn out to be a better writer than an artist. Like you, I don't care for his LEGION work, and don't understand what fandom en masse sees in it. Ah, but his paean to Joe Shuster was, I thought, very nicely done (though how much is to be credited to Keith, and how much to unheralded finisher Kurt Schaffenberger—all the press releases said it'd be by Mike DeCarlo—is unknown). Maybe Keith should be drawing ACTION, in this style, and letting Gil Kane do the

Legion? Well, it's a thought.

Is anyone taking bets (don't asks me, I don't gamble!) on how long **ADVENTURE** will remain out of circulation and/or in what form it will return?

Odd that Gil Kane felt it necessary to junk his own costume for the Atom and replace it with another one, and not even a particularly original design, at that. Of course, his original mistake was in not hewing to the design of one of the two 1940s Atom costumes, instead. Two of the most beautiful costumes ever and he threw them away in favor of a bland, stripped-down, unappealing outfit. But then, Gil once said that he doesn't like belts and capes (though the story called for Atom to have a belt), because they "break up the flow of the body," or somesuch reason. The mock of his characters look as if they've been melted down and poured into their costumes.

Re: Jim Korkis's item on Sam the Eagle—wasn't there a member of **THE MUPPET SHOW** cast by that designation too?

I see that Ron Massengill located the **BAM! POW! ZAP! COMIC BOOK PUZZLE**. My apologies to run for never mentioning it, as I've had it for about a year-and-a-half. (Never assembled it, though.)

[I'll have to disagree on both your assessment of Gil Kane's art and his original Atom costume. The beauty of the blue-and-red, form-fitting costume has always struck me, but most notably in Atom's own book when illustrated by Kane. I find the costume the original Atom is currently wearing in ALL-STAR SQUADRON to be pretty ugly, though I did like the Kubert redesign from the late '40s and all the JLA/JSA team-up tales. And Gil Kane remains one of my top-five all-time favorite artists—and I find his work on SUPERMAN to be quite elegant. His covers for the whole line, in fact, are a breath of fresh air.

You're probably right about Schaffenberger's contribution to that DCCP issue being a large part of the reason for its success. Jerry Ordway has also done a nice approximation of the Shuster-era Superman [though he tells me he was more influenced by the Fleischer cartoon character design than Shuster]. The problem in Giffen doing ACTION in Shuster's style is that whenever this type of thing has been attempted before [back when Giffen was attempting to be Jack Kirby, for example], it wasn't very satisfying over the long haul because you knew the swipe file was out and being used, and the resemblance was more distracting than appealing. MT]

DAVE JANSEN, 4336 Chicago Avenue, Minneapolis, MN 55407: Regarding the current fuss you guys are having in your publication on comics violence: everyone has the right to speak their piece, and you guys have spoken yours. But enough already!! I for one am bored to death that Kujava harping about his kid! Nobody's forcing you guys to buy. If you don't like what's being put out, then don't buy. I believe in freedom of expression. If someone wants to lose money doing so, let them. EC got crushed in the 1950s, but their revival's coming, and you killjoys can't stop it.

[... MT]

ANDREW JOHNSTON, 227 Harvest Drive, Charlottesville, VA 22901: How's it going, eh? I just got the April **STARLOG**, and it includes a lot of information about Tom Mankiewicz's **BATMAN** screenplay in an interview with him. He says "We're trying to return to the original concept—Batman as a dark avenger of the night. The villains, while being outrageous, will be very cruel people." He also says, "In the comics, Bruce Wayne sat by his window, saw a bat, and said 'I've got it! I'll be a bat!' Well, I think this suggests that Wayne Manor might not be in that nice a neighborhood. In my screenplay, Wayne is roaming the streets at 4:00 AM, and he witnesses another violent crime against a family, and he catches the perpetrator, realizes his mission, goes to his parents' grave and then we're off and running." He also mentions his treatment of the villains: "The Joker will dress in theatrical clothes, and still have green hair and white skin, but he will not be a buffoon. There will be something positively deadly about the man. The Penguin lives in an entire world of black and white at a temperature about sixteen degrees below normal. He won't be a rotund little fellow. I see him as someone much more urbane and cold—in every sense of the word. Absolutely deadly." He also says that Dick Grayson—but not Robin—is introduced, as the Joker kills the Flying Graysons in a circus robbery used to divert the Batman away from a larger, more important crime. He also mentions that he would like to see Jack Nicholson cast as the Joker, and Peter O'Toole as the Penguin. I have to disagree about Nicholson—I think David Letterman could potentially be a better Joker. He also says he wants an unknown, a la Chris Reeve as Wayne/Batman. I still think that Pierce "Remington Steele" Brosnan would be absolutely perfect.

[Perhaps, but only if someone figured out a means to make Brosnan lose his distinct Irish/English accent. Obviously, it would be silly to try to figure out if the BATMAN film is going to turn out be a reasonable translation of the comic from these preliminary plans. MT]

BOBBY PFEFFER, 155 Sunrise Terrace, Gilbert, MN 55741: I've been reading a lot of fanzines lately, and I must say you are the best all around, with your letter column being the best. But please, don't do interviews, as I can get them anywhere and I don't look to **TCR** for them. I would much rather you have **TCR** or an **Info Center** or something.

Hey, where's the TCR Top 100? You said you were looking for people to do it, so I called you and you said about thirty people have already called, so at least I thought we would have it again. If you are still looking for people to do it, I'll be glad to, since that sort of thing really interests me.

I want **F.C.** back also, and I want it now!

Also, I want to thank Kujava for his thing about violence and old comic fans—he doesn't know how right he is.

Hey, the comic strip stuff is okay, but not all at once.

I never liked Chuck Fiala's **BULLET CROW**, it's just too slow, but there are a few funny spots. But I would much rather prefer it if you had **CAPTAIN KENTUCKY**. And also, drop Paul Temple, I don't like it. I would much rather see **SUPERMAN** or **BATMAN** or **BUCK ROGERS** or something.

And hey, why don't you review **CAMELOT 3000**?

Your mag is great. All I need to get is the **LONE STAR EXPRESS** and **TCE** and I'm covered for the month.

ANONYMOUS, Somewhere in Canada: Please watch what the critic from Green Bay, Wisconsin writes and lets the public read [in] his unnecessary comments. As editors, you should **censor** the nonsense he writes. So also letters from other readers or anyone else.

Also, how come he praises the Marvel comics and lets **Conan** shout and whine in every issue "Mitra this, Mitra that"? "Crom this, Crom that"? Please get this critic's desk cleaned out and ask him to look for a new job.

Also, "Rao" is a "tongue-in-cheek" reference to the actors Reeve (Chris) and Reeves (George) and **Ra**, the mysterious sun-god of Egypt whose rays energize the Kryptonians to be Supermen/Superwomen.

Now the damage has been done by printing it for thousands of readers. Get this editor to apologize and work elsewhere.

[If I didn't think you were pulling our leg, this wouldn't have appeared—I do exercise my editorial blue pencil, believe it or not. And since I said substantially the same thing in the next issue following Sam's paragraph in #209, I couldn't very well "fire" him for saying the "blasphemy" in question.

It be extremely surprised to hear that the person who created the name "Rao" had either the elder Reeves, Ra, the sun, or anything else you mentioned in mind when the need for the word came up. MT]

BILLY "POPEYE" FORD, 1714 Shewalt Drive, Richmond, VA 23228: This is my first letter to **TCR Mailboat** and I was moved to write because of the recent letters in **TCR** about the complexities of the Marvel and DC Universes (especially DC's). As you recently pointed out Mike, DC has more characters than they know what to do with now. Pretty soon, the DC Universe will have an "Earth-Charlton." And after reading the **HANDBOOK OF THE MARVEL UNIVERSE**, I can see why Jim Shooter wants to simplify things.

Thus, I am hopeful about the current rejuvenation of Red Circle's **MIGHTY CRUSADERS**. I'm hoping Rich Buckler doesn't make the "Red Circle Universe" as crowded as the Marvel and DC Universes. One reason the Marvel and DC Universes are complicated is that both companies are **constantly** creating new characters, thus making the **MARVEL UNIVERSE** handbook already outdated. Buckler should realize that he doesn't have to create new characters. The "Red Circle Universe" already has numerous characters which were created between 1940-1967. Many of these characters never reached their potential.

In conclusion, I think Red Circle should concentrate on fully developing the potential of their **existing** characters instead of creating a new super-hero every month. Happily, the company has already done this with the first issues of **MIGHTY CRUSADERS** and **THE FLY**. I just hope Red Circle keeps on doing this in the future.

[I would agree wholeheartedly. None of their characters reached their potential

in the '60s, and, unless I've missed the great stuff they did in the '40s, from what I've read, those could also have been improved upon. Now that Buckler is out and Robin Snyder is in, expect that simplification of the matter will be the watchword, as from previous exposure to his views, Robin thinks the play's the thing, rather than to be concerned with convoluted continuity. MT]

DANIEL Y. LOUIE, P.O. Box 39, Nashua, NH 03061: As usual, I enjoyed the latest issue of **TCR**. Your letters page and various columns are usually quite interesting. It would be very interesting if you and your regular columnists could get together lists of the top ten stories/series of new comics read during the past year. Besides providing food-for-thought, this list would also give readers a better indication of where that columnist is "at." At the end of each year, we get lists of the top filmed records of the previous twelve months, so why not a comics list?

And now for the main reason for writing this letter...your comments on violence in comics. I totally agree with you...there is much, too much senseless violence in super-hero comics today. If it were done once in a long while, in a well-written, plotted and drawn story, a death of a character would be "entertaining" and meaningful. But too often these violent deaths have been done tastelessly and in a very non-chalant and cavalier manner. The deaths portrayed in the **TEEN TITANS** runaway stories, as well as the death of Captain Marvel, worked. The deaths of Batman and Catwoman in Earth II, Iris West, Batwoman, Spider-Woman, Mr. Terrific, and others, really rankle me to no end. I realize that people will say that death/violence just adds realism to the story...but I think that's a poor excuse for the writer's inability to finish a dramatic event for the story. It seems to me that there are just too many mediocre, uncaring and lazy writers around that think very little of their audience. They grind away at their stories, not caring if the readers are offended by what the writers do. These writers are very self-centered...if the characters don't suit them, they'll radically alter them and not even care about consistency with that character's past. The personality changes that some writers give put certain characters through really bothers and amazes me! But...oops, I'm getting carried away here. The topic was violence, and like you, I don't mind it as much in war comics, spy thrillers, and sword and sorcery stories...but it has no place on a regular basis in hero comics. Horror comics are another matter. While a lot of great art and stories have been done in this genre, too often there has been an excessive use of meaningless violence. Anyway, I hope you will continue to point out how tacky some comics are these days. Certainly, that **GL** story was bad. The recent death of Spider-Woman was terribly written. The last panel of **OMEGA MEN #3** was offensive. The origin of the "new" Luthor was unconvincing...just another violent and offensive story.

Just for the record, the books that I currently enjoy include **COYOTE, CAMELOT 3000, THE X-MEN, TEEN TITANS,** and **DREADSTAR**. There is a lot of other good reading from Pacific, Eclipse, First and Kitchen Sink (**THE SPIRIT** and **STEVE CANYON**), but these six are on the top of my list.

By the way, any thoughts about the new Luthor and/or Brainiac? What intrigues me the most about these incarnations for the '80s is the implication of their creation. DC has stated previously that Superman will always remain approximately the same age, with Superboy having his adventures in a time period that is constantly being adjusted. I can understand why DC is doing this, but I wish that they would clarify the issue. To me, all this implies is that there are different versions of DC's characters for the '60s, '70s and '80s. Certainly, the latest adventures of Supergirl and the Challengers of the Unknown are in the '80s incarnations. And while DC hasn't stated it as such, these different versions belong to parallel Earths. The parallel Earth of the '60s...the one that I grew up with, had Superman visit the adult Legion of Super-Heroes in "real life," and not as someone's "dream." This Earth still has an Batwoman, Iris (West) Allen, and Aquababy among the living. The characters have all aged about twenty years by now, and we the readers will never know anything more about them than the stories published in the late '50s and '60s, but they will always have a very fond place in our memories.

Oh well, enough of this "nonsense." Thanks for your time, both in reading this rambling letter and your efforts with **TCR**. You still are my major source for information about comics, and I still always look forward to the latest issue.

[Jim Korkis wrote to Jeff Lenburg, the author of THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES, inquiring about several things and thought Jeff's response would be appropriate for our lettercol, as we had devoted so much space to discussing it. Here is the letter:]

JEFF LENBURG, Orange, CA 92668:
Dear Jim,

It was nice meeting you at the L.A. Comic and Science-Fiction Convention.

Since you requested information to set the record straight about **THE ENCYCLOPEDIA OF ANIMATED CARTOON SERIES**, all I ask is that you report that: 1) the book will be available in March from DeCapo Press, with corrections made therein. 2) I begged to add additional listings of new Saturday morning series, but the publisher wasn't interested in doing that at this time. 3) Neither were they planning to make the corrections, so I am having them done at my expense. 4) Many of these corrections were actually typographical errors that weren't my fault (Arlington House went defunct shortly after publication of the hardcover, selling to Crown Publishers, therefore, they didn't make any corrections of typos in the original galleys. Also, it has been pointed out how several theatrical entries were missing. They were included in the original manuscript, but Arlington claimed they lost the pages! I sent them copies, and they still didn't put them in. Incompetents! 5) As far as actual errors, I don't exonerate myself, but can only say that there would be no way of checking the spelling of each title unless I watched every cartoon series (I did tape record any series that were being broadcast, however, for the sake of accuracy, and double-checked spellings against Copyright books, **MOTION PICTURE HERALD** and **BOX OFFICE** listings). Now, at least in the paperback, any misspellings should be corrected. 6) People also screamed about omitting many Japanese syndicated cartoon series. That wasn't intentional. Since little information was available, there was supposed to be a disclaimer before the TV section stating that only network and syndicated cartoons produced domestically would be listed. The paperback will have that disclaimer. However, this does not mean that at some point those series will not be added once the book is totally revised.

Lastly, I just want it to be known that this book will be revised several years from now, even if I have to change publishers to do so. I plan to drop "Series" from the title, and expand the book to include other categories of animation, thereby making the book definitely "all-inclusive."

The paperback will be $14.95, and should be in bookstores after March 10th. Also, inform readers that a brand-new color jacket has been designed for this version. It will definitely appeal to cartoon fans of any kind.

Regarding **THE CREATE A CARTOON DIRECTORS (MOVIE** has since been excised from the title), McFarland will be publishing this in June. It will be sold to collectors through magazines such as **ANIMANIA**, but will not be sold in chain stores such as B. Dalton's and Waldenbooks. But please indicate that I hope to sell the paperback rights to a commercial house so that it will be more widely circulated. Again, so fans don't scream, this book is a selection of what historians have proclaimed are the "best" among cartoon short directors, not animated feature directors or TV directors or foreign. This is restricted to the likes of Bob Clampett, Friz Freleng, Walter Lantz, Tex Avery, William Hanna and Joseph Barbera, Dave Fleischer (a chapter solely on him for once), Ub Iwerks, among others. More than 70 illustrations will be included along with complete filmographies of each director.

Also, you pointed out how people wondered who the hell I am. Well, if they check their local bookstores this year, they'll find out, if they already don't. In April, Delilah is publishing **DUDLEY MOORE: AN INFORMAL BIOGRAPHY**, and in July, St. Martin's is publishing **PEEKABOO: THE STORY OF VERONICA LAKE**, which should prove to be a shocker. Also, keep your eyes open next fall or early spring for a biography of Betty Hutton. So, as you can see, I am kept quite busy, writing books for a living will do that.

[I would have been more encouraged by Mr. Lenburg's explantions of why ENCYCLOPEDIA had so much erroneous or misleading material in it had I not, soon after receiving this letter, read a review in VARIETY of a quickie bio of Dustin Hoffman that Mr. Lenburg did. The reviewer pointed out errors of importance of the same type as we'd seen in the cartoon book—wrong dates, misspelled or mangled names, erroneous conclusions, etc. In all fairness, I didn't read that book myself.

I did, however, read THE THREE STOOGES SCRAPBOOK BY Mr. Lenburg, his twin brother, and Joan Howard Maurer, daughter of Moe Howard and wife of cartoonist/producer Norman Maurer. I enjoyed it very much, and was glad to finally read an overview of the team's entire career—including a fine chapter on the comic-book stories done for St. John and Western Publishing. I was especially glad to see the index of episodes, as nothing prior to this had

gone into such detail.

The day after I had read the book [ironically], we received a large manila envelope from John Ewaniuk of Philadelphia. John and a friend named Larry Rapchak had been Stooges fans as well as experts on Columbia shorts, and are even acknowledged in the book. He and Larry discovered enough errors of misidentification, errors, omission of characters, and erroneous plot synopses to fill thirty pages! John forwarded the info to us in the chance that we'd be interested in running the corrections in TCR as we had for the cartoon book. As much as I'd like to, I can't justify the space it would take [I've mentioned that the COMIC in our name has more to do with magazines than comedy], but should anyone who has interest in knowing these corrections and who might help John in his quest to identify a bunch of supporting regulars [obscure, that is], you can contact John at 20 South 21st Street, Philadelphia, PA 19103. I had fully intended to buy the book [the one I'd read had come from the library], but I think it would benefit me to wait for a revised edition. Once more, it appears that, left to his own devices, Mr. Lenburg's research cannot be trusted. MT]

ANDREW JOHNSTON, 227 Harvest Drive, Charlottesville, VA 22901: Last night I saw STILL THE BEAVER on TV and it really got to me. LEAVE IT TO BEAVER has always been one of my favorite shows, and I think it was updated very well. The people who made STB showed real affection for the source material,unlike the people who made those atrocious GILLIGAN'S ISLAND movies. I liked what happened to all of Beaver and Wally's pals, except maybe Whitey. I especially like the adult Larry Mondello, probably because no one made fun of his new religion, like I was afraid they would. Eddie turned out the way I thought he would, though if I were Wally, I would not have let Haskell Construction build my house. As for Wally and Beav, well, they turned out just like I thought they would. One thing I really liked was the brilliant use of clips from old episodes. Beaver's walking around the house, hearing voices from the past, really hit the right note. The reason that Eddie and Lumpy were driving a De Lorean in one scene was because Frank Bank was John De Lorean's personal stock broker before JDL's arrest. Anyhow, the similarities between Corey and Wally and Oliver and Beaver, plus the introduction of Eddie Haskell, Jr. shows that all will be well in Mayfield for a long time to come.

[I liked it as well as you did, though there were things which I'd have done differently. I would not have cast the actors they did for Corey, Beaver's ex-wife or Mary Ellen Rogers [who had been Wally's girl friend, off and on, for the full six years of the series], and I certainly would never have chosen Ed Begley, Jr. to play Whitey. Strangely, Stanley [the real Whitey] Fafara's brother Luke "Tiger" Fafara DID appear as Tewey in one of the final scenes. Besides the real Mary Ellen Rogers' absence, the other person I missed most was Stephen Talbot, who played Gilbert Bates from the middle of the second season through the series' end. Almost making up for it was Richard Correll, who I'd never liked much as a kid, but turned out to be a fairly good actor.

Some of my friends objected to making Beaver so much of a loser, and even in TV GUIDE somebody complained that with Ward and June as parents, there's no way they could believe that Beav would turn out so badly. I suppose it was overemphasized, but it just shows that no matter how well you're treated as a child, you still make your own destiny, and that the Cleavers couldn't live Beaver's life for him. [If there is a sequel, or the proposed series comes to pass, I hope that Corey's brattishness is toned down, though]. I think Jerry Mathers could use some more practice as an adult, though—he seemed to be portraying the same motions as his teen-age counterpart and was further hampered by someone's decision to make him redub most of his lines in the early scenes.

I hope there is a sequel, if only to get Larry out of the commune and back to real life, if only so we could see what he looks like without a turban.

And I was as touched by the tribute to Ward/Hugh Beaumont as you were. MT]

DALE COE, 41 Whitecross Road, Warrington, Cheshire, WA5 1LR, England: A couple of things you said in your Nobody Asked Me, But... column in TCR #210 prompted me to respond.

Your comments concerning Green Arrow indicate that we share a common view of how the character should be done. I never cared for the hot-tempered, arrogant Oliver Queen, even in the O'Neil-Adams GREEN LANTERN. But at least he got some purpose in those stories, as a foil for the naive Hal Jordan. Since then, both in JUSTICE LEAGUE and his solo appearances, Green Arrow has been nothing but a "loud-mouthed, arrogant slob" as you so aptly put it. I can't think of any time since the GL-GA series that have benefitted in any way from GA's presence.

The mini-series so far has been the best Green Arrow story since, well, since the early 1960s. I would like to see the return of the Emerald Archer from the back-up stories in WORLD'S FINEST COMICS, circa 1963. The Barr-Von Eeden version is the closest yet. I hope DC can be convinced to give Green Arrow his own title on a permanent basis.

Regarding your remarks about BATMAN #360, again we seem to share a minority opinion regarding Batman. Much as I enjoyed some of the Neal Adams Batman comics and the Englehart-Rogers stories, my favorite interpretation of the Caped Crusader remains the Broome-Infantino version from DETECTIVE COMICS in the '60s. In fact, "Mystery of the Menacing Mask" from DETECTIVE #327, is one of my all-time favorite Batman stories.

I have written a couple of times over the past few months to the Batman letter-columns, asking for the Gotham Guardian to start patrolling his city during the day. It makes no sense, to me, for Batman to restrict himself to night-time crimefighting, if only because a smart villain will simply pull jobs during the day in order to avoid his fearsome hold on crooks incompatible with his appearing in public, in broad daylight, and helping the police. After all, criminals should fear any efficient police force, whether it operates by day or by night. So too should they fear Batman by day. Of course, there is a limit. I don't want Batman opening supermarkets!

I would be interested to know what you think of the "new" Luthor and Brainiac, apart from the visual aspect. I simply don't feel that the destruction of Lexor should be seen as a "goad" to Luthor's hatred of Superman. Nor do I believe that Luthor could be so stupid as to blame Superman for the deaths of his wife, his son, and the people who worshipped him. Luthor is mad, yes, but he is no fool. If Cary Bates wanted to remove the planet of Lexor from the storyline, surely it could have been done some other way. It strikes me that there have been altogether too many "mass murders" in comics these days.

As for Brainiac, well, I will miss the old image, which I always had a soft spot for. Apart from his new "bloodlust," which I hope will abate soon, the new version might prove more interesting, in the long run. We shall see.

Your remarks about the Atom have alarmed me, Mike. As I write this, I haven't seen the first issue, but your description of the changes mare are horrifying. Why change him at all? Ray Palmer has been around for over twenty years, pretty much the same. Okay, so since 1972 or thereabouts he hasn't been able to sustain a sizeable audience, but I would rather he be killed off, or simply left alone, than given a completely new image. I have recently written a lengthy appraisal of the 45-issue run of Atom's comic, which was printed in WORLDS COLLIDE here in Britain. I would hate for it to be an epitaph.

Right, I'll sign off for this month, with another word or two of praise for TCR. As Maggie Thompson said, TCR is a "month-brightener." The "glowing feeling" I get after reading a particularly good comic is equalled by the feelings inspired by every issue of TCR. It is always a joy to read. Keep it up!

[Your point about daytime crime in Gotham is well-taken and highly amusing as well. Perhaps it'll turn up as a plot device in an upcoming issue, and this whole "Creature of the Night" persona can be played down again. Judging by sales on the book over the past ten years, it hasn't been an overwhelming success.

Luthor's motivation for hating Superman in the '60s, i.e., that he'd been responsible for Luthor's baldness, was perfectly in keeping with the actions of the character then. The comparative triviality of the event to the destruction of the planet Lexor changes him completely. Whether it makes him more interesting is something I can't judge from the first story.

I don't really know how much of the Atom gets changed in the Strnad/Kane SWORD OF THE ATOM series, as all I was commenting on were the cover stat and the press release. If you haven't seen the cover, the only noticeable change in costume is the removal of the top of the head covering on Atom's cowl so that his hair is visible. Ray Palmer loses his ability to change size once he arrives on his subatomic world, and therefore can't return. We'll see how much of this is of a permanent nature. MT]

ARTHUR C. SCOTT, 2833 Kennedy Street, Livermore, CA 94550z;

Dear Mike,

Your're entirely welcome!

Regards,
Art

Prince Valiant

BY HAL FOSTER

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